

Ital.

609

R

Ital. 609 e

Hal. 609 E

00181



112

ITALIA: 00

Ital. 609e

A HAND-BOOK

DESCRIPTIVE OF THE NEW SERIES

OF

Italian Views,

PAINTED BY

S. B. WAUGH, Esq. = 00

IN 1853, '54, AND '55.

FROM SKETCHES TAKEN BY THE ARTIST DURING A
RESIDENCE OF SEVERAL YEARS IN ITALY.

THIRD EDITION.

PHILADELPHIA:

J. B. LIPPINCOTT & CO.

1857.

THE descriptions given in the following pages may be received as, in every respect, perfectly accurate, having been carefully prepared by one who has recently returned from a European tour, in the course of which he visited the places and objects which he has described.

Entered, according to Act of Congress, in the year 1855, by
S. B. WAUGH,
in the Clerk's Office of the District Court of the United States for
the Eastern District of Pennsylvania.

STEREOTYPED BY J. FAGAN.

PRINTED BY C. SHERMAN & SON.

CONTENTS.

	Page
The Harbor and City of Boston.....	6
A Sea View.....	6
The Burning of the U. S. Steam-frigate Missouri.....	7
The Rock of Gibraltar.....	10
Genoa.....	13
Milan.....	15
The Cathedral of Milan.....	17
Lake Maggiore.....	19
Varese.....	22
Lake Como.....	23
Verona.....	24
Amphitheatre.....	24
Venice.....	25
The Dogana del Mare.....	27
S. Maria della Salute.	27
The Bucentoro.....	28
The Doge's Palace.....	28
The Carceri, or Public Prisons.....	29
Ponte de' Sospiri, or Bridge of Sighs.....	29
The Church of Saint Mark.....	30
The Torre dell' Orologio, or Tower of the Clock.....	32
The Campanile of St. Mark.....	32
The Palazzo Reale, or Royal Palace.....	33
The Zecca, or Mint.....	33
The Royal Gardens.....	33
The Two Granite Columns.....	33
A Grand Regatta	34

SECTION SECOND.

CENTRAL ITALY.

Ferrara	35
The Ducal Palace	36

(iii)

	Page
Bologna.....	37
Leaning Towers.	38
Florence	39
The Piazza del Gran' Duca.....	39
Florence, from San Miniato.....	41
The Duomo, or Cathedral of Florence.....	42
The Campanile.....	43
Batistero di San Giovanni.....	43
The Leaning Tower of Pisa.....	44
Leghorn.....	46
Civita Vecchia.....	48
Rome.....	49
The Tomb of Cæcilia Metella.....	50
The Falls of Tivoli.....	52
Rome, from Monte Pincio.....	53
Saint Peter's and the Vatican.....	56
The Palace of the Vatican.....	59
The Illumination of Saint Peter's.....	61
The Interior of Saint Peter's.....	62
The Pantheon.....	65
The Carnival in Rome.....	67
The Roman Forum.....	69
The Coliseum.....	72
Terracini.....	74

SECTION THIRD.

SOUTHERN ITALY.

Naples.....	75
Naples, from the Bay.....	78
The Ascent of Vesuvius.....	81
Herculaneum.....	83
Pompeii.....	85
The Street of the Tombs.....	90
The Ruins of Pæstum.....	92
The Azure Grotto of Capri.....	94
Eruption of Vesuvius.....	95
A Storm.....	96
The Bay and Harbor of New York.....	96

ITALIA.

THIS superb series of Paintings is the work of S. B. WAUGH, Esq., of Philadelphia, who resided for seven years in Italy, and during that period made the sketches which he has here re-produced in an elaborate work of art. To the ability of the artist it is unnecessary, in this connection, to make anything more than a mere general reference; his works are scattered over our own country, throughout which his reputation has long been established; and we have seen them in Europe, where they are prized as the productions of a distinguished American artist. But had he produced no other work, he might, with perfect safety, rest his claims for distinction solely upon the perfection of *ITALIA*.

In view of the vast number of objects presented in these paintings — of the limited time, therefore, that can be devoted to the exhibition of any one scene — and of the fact, that the attention of the spectator is frequently so much absorbed in the contemplation of the picture, that he loses much of the explanatory lecture — it has been deemed advisable to prepare these pages, which are intended chiefly to be descriptive of the views; and while they may tend to enhance the enjoyment of the visitor, if read in advance of the exhibition, they will probably prove no less valuable,

thereafter, in recalling to his memory much which might otherwise be forgotten.

The perfect truthfulness of these Paintings is attested by all who have visited the places and objects which they portray. Indeed, it is very difficult for one who has been in Italy, to realize, while looking at them, that he is not a traveller still; and in order to make this illusion the more complete, the artist has presented, at the opening, and at the close, an *American* view, which naturally gives the entire entertainment the character of a tour.

Let us imagine, then, that we are about to leave our own land for a season, and we commence our journey with the first view, which represents

THE HARBOR AND CITY OF BOSTON.

This view of Boston is taken from Chelsea, which lies in the foreground. The Mystic river runs to the right, across which extends its picturesque foot-bridge, and in the distance rises the city, crowned in the centre with the capitol, while on the left lies the shipping, and on the right towers the monument on Bunker Hill.

Having left Boston, we are next presented with

A SEA VIEW,

in which may be seen the Cunard steamer "Arabia," on her way to New York. We must now imagine ourselves upon the ocean, bound for the Mediterranean; and admitting that a fortnight has passed, with fine weather and favorable winds, and that the monotony of our voyage has only been interrupted by the sight of an occasional sail, we enter the Straits of Gibraltar; and supposing that this be at night, and on the 26th of August, 1843, as we approach the great Rock, we meet an awful spectacle, presented to us, in the next painting, in

THE BURNING OF THE U. S. STEAM-FRIGATE MISSOURI.

The U. S. steam-frigate Missouri arrived at Gibraltar on the evening of Friday, the 25th of August, 1843, in seventeen days from Norfolk, Va. She was commanded by Captain John Thomas Newton, of the U. S. Navy. Her crew numbered about four hundred; and the Hon. C. Cushing, Commissioner and Minister Plenipotentiary of the United States to China, was on board as a passenger. On the day following—Saturday, August 26th—Mr. Cushing and Captain Newton went on shore, to call upon the U. S. Consul, Mr. Sprague, who accompanied them to pay their respects to the Governor, Sir Robert Thomas Wilson, and thereafter they returned to the house of the Consul to dinner. Meanwhile, the officers and men were employed in receiving coal on board of the ship, and preparing her for her departure, which was to be on the following day. At a few minutes before eight o'clock, P. M., however, one of the men went into the engineer's store-room, and, while there, accidentally broke a demijohn containing spirits of turpentine, which, running down, saturated the felt and canvass about the steam-chest, and they instantly took fire.

Information of the accident was immediately communicated to the Captain, and he came on board. Lieutenant Winslow, one of the officers present, says:

“Immediately, on the alarm, the drum sounded, men repaired to their quarters, and every exertion was made to extinguish the flames. About half-past eight, the fire seemed to have been checked by the great volume of water which had been thrown upon it; but its breaking out with renewed violence, shortly afterwards, dispelled the momentary hope that the element was conquered. This being apparent, the cocks throughout the ship were opened, the after-magazine was drowned, and the shells which were

likely to explode were thrown overboard; but all attempts to get at the forward-magazine proved fruitless, from the dense body of smoke and flame enveloping it. The only hope that remained now was, that the valves in the water-tight divisions might be open, and that the ship would settle far enough, before grounding, to flood the powder.

“Signals for assistance were made, and about half an hour afterwards boats began to arrive from the English seventy-four, Malabar, and from the town. Three engines were thus added to the force on board, and renewed efforts were made to subdue the flames, though without any sensible effect. At a few minutes before eleven, the whole body of coal being on fire, the flames burst up through the after-hatches, and filled the quarter-deck with such masses of smoke, that the men were forced to retreat on the outside of the ship, for protection. Sir George Sartorius, commanding the English seamen, seeing the state of things at this period, withdrew his men to their boats. This seemed to be the signal for a general departure of assistance; the word having spread among the boats from shore, that the magazines were about exploding, the ship was, in a short time, deserted by her friends. All hopes now rested on the forward pumps, which were kept going incessantly, though with scarcely a hope of success.

“The ship continued to burn throughout the night, presenting one of the grandest spectacles, occasionally relieved by the explosion of heavy shells, and the scattering fragments.”

Captain Newton, in his official report of the matter, says:

“When I saw there was not a ray of hope left to save that noble ship, I summoned a council of the officers, and those English officers who were near me, to ascertain their views; they quickly and unanimously decided there was no hope left of saving the ship. I therefore gave the order for every person to quit her without delay, and without confu-

sion, for, by this time, there was very little space remaining for those on board to stand clear of the flames and smoke; the wind had increased, and the ship was in flames fore and aft. The crew immediately took to the water, and received the ready assistance of boats, anticipating the exigency, from Her Britannic Majesty's ship Malabar, and from the vessels in the harbor. Such was the state of the ship when the officers and crew were compelled to give her up, that they saved nothing but what they stood in.

"After I had seen every person out of the ship, I lowered myself down by a rope from the starboard wheel-house, and was taken on board one of the boats in waiting. This occurred at half-past eleven o'clock. The immense number of boats surrounding the burning ship, at this time, were directed to pull out of the way as fast as possible, fearing, lest the magazines might not have been effectually flooded, an explosion might take place; and in that event, the loss of life would have been great. Fortunately, however, the magazines did not explode until three o'clock in the morning, so completely were they flooded; and as they exploded under water, the shock was not severely felt.

"I have the happiness to inform you that *all the crew of the Missouri were saved without a single accident occurring to any of them.*"

We may add that, in the account published in the "Gibraltar Chronicle," it was also stated, that

"His Excellency, the American Minister, after securing his papers of importance, returned to the ship, and zealously united his exertions to those of her officers. The line-wall was crowded until a very late hour with spectators, anxiously watching the fate of the noble ship. The sight was awfully grand; until the masts at length fell overboard, the tracery of her spars and shrouds standing out in bright relief against the dark sky was beautiful. The whole rock was as light as day; and probably such a sight has not been

witnessed in the bay since the conflagration of the floating batteries in the memorable siege."

In the view which Mr. Waugh has given us of this sublime sight, he has selected the moment at which the ship was abandoned by the officers and crew. In the fore-ground the relief-boats are saving those who have thrown themselves from the burning vessel into the sea; in the back-ground is the Rock of Gibraltar, and a very fine effect is produced, in the way of contrast, by the deep glare of the flames, and the pale light of the moon, which is just rising above the Rock.

Supposing, now, that this memorable night has passed away, and another morning dawned upon us, before proceeding upon our course up the Mediterranean, we will linger, for a few moments, off Europa Point, to take a view, presented in the next scene, of

THE ROCK OF GIBRALTAR.

This wonderful Rock is about three miles long, and half a mile in width, and its greatest altitude is 1400 feet. Our view is from the southern end. At the northern end lies the neutral ground, a narrow strip of sand, at first no wider than the Rock itself, but increasing in width as it recedes, until, at a distance of about half a mile, it unites with the possessions of Spain. On the eastern side the Rock is almost perpendicular; and on the western, although it rises very abruptly from the sea, upon a series of natural terraces, much extended and improved, however, by art, is built the Town of Gibraltar, which is enclosed upon every side with formidable batteries. They divide it, along the entire water front, from the bay, and are placed, at intervals, far above, even to the summit of the Rock. The town has a population of about 15,000. The streets are very narrow; the communication between them, not unfrequently, is by flights of stone steps; and the houses, which are built of stone, and

covered with tiles, are generally small. Save at the southern end, where there is a small public garden, laid out with gravelled walks and shrubbery, there is scarcely a tree or a flower to be seen. The inhabitants of the town appear to have been gathered from almost every nation under the sun, and are attired in the costumes peculiar to their respective countries.

There are English and French, Italians and Moors, Jews and Greeks, Spaniards and Turks, and sometimes Americans; and the narrow thoroughfares, crowded with this motley company, with here and there a richly uniformed officer, and numberless sentries in white and scarlet, present an appearance which can be found no where else upon the face of the earth.

The Rock of Gibraltar is believed to have been first inhabited by the Moors, about the year 708, at which period its fortification commenced. From this time it was the scene of many bloody conflicts, and held, alternately, by its first possessors and the Spaniards, down to the year 1704, when it was taken by the English, who have retained it ever since. Prior to this period, this fortress had been subjected to eleven different sieges; and since it has been in the possession of the English, the Spaniards have, in three more sieges, attempted its recovery — the last, which is the most memorable, was commenced in July, 1779, and continued until January 1783, a period of three years and seven months. From the time at which Gibraltar was first occupied by the Moors, until it became the property of Great Britain, its fortifications had been, by its various possessors, gradually increased; and since the latter period, the English government has expended vast sums in improving and adding to its strength, until it has, unquestionably, at length been rendered perfectly impregnable.

Fine roads have been constructed, at an immense labor and expense, by which one may approach any point upon

the western side, or ascend, on horseback, to the summit; broad terraces have been laid at various elevations, upon which heavy guns are placed on carriages; numerous chambers have been excavated, some upon a grand scale, from which guns are pointed both to the north and west; between these chambers are spacious communicating passages, cut through the solid rock; and from them and the batteries below, more than a hundred guns can be brought to bear upon every part of the bay.

The highest point of the Rock is near the southern end, and a small building erected upon it is known by the name of *O'Hara's Tower*. At a short distance north of this Tower, upon another point, is *The Signal Station*, from whence a gun is fired at sunrise and sunset, as a signal for opening and closing the gate by which the city is entered at the Mole: and below, on the western side of the Rock, is a narrow archway, entering a beautiful grotto, called *San Michael's Cave*. This Cave has never been fully explored. It widens suddenly within, declines gradually from the entrance, and is divided into various chambers by natural piers and arches, from the vaults of which hang numberless dripping stalactites. From this Cave is obtained a stone much resembling agate, which is fashioned into pretty ornaments.

There are also many other grottoes about the Rock, some of which have been converted into reservoirs for rain-water, and others upon the eastern side have been inhabited, from time immemorial, by *monkeys*—the descendants, doubtless, of the original possessors of Gibraltar—who are protected by law, and roaming over the Rock in perfect security, sometimes amuse themselves by throwing stones at the soldiers.

Both *O'Hara's Tower* and the *Signal Station* are distinctly seen in our present view, with the water-batteries which extend along the bay.

In the fore-ground we have a floating platform, from

which a party are engaged in taking soundings, and on the left is a pleasure-boat. The town seen in the distance is San Roque, a pleasant little Spanish town, beautifully situated, and a favorite place of resort; and in the background, upon an eminence seen to the westward of San Roque, is a stone pillar, called "The Chair of the Queen of Spain," upon which it is said that Her Majesty took a seat, when the allied armies commenced their attack upon the Fortress of Gibraltar, with the declaration, that she would not leave it until their banners should float where those of England were then seen. She did not keep her promise.

Having left the Rock of Gibraltar, we continue our course along the coasts of Spain and France, and first enter Italy at

G E N O A ,

"La Superba" — "The City of Palaces" — the birth-place of Christopher Columbus. Genoa is most beautiful, as seen from the sea. The city is in the form of an amphitheatre, and upon the sides of the mountains which rise behind it, are superb suburban palaces, villas and gardens. It has a population of about 150,000, is a Porto Franco, and a place of much trade, and particularly celebrated for the manufacture of velvets, silks and jewelry.

Genoa is enclosed by a wall, having a circuit of about six miles. The streets are generally exceedingly narrow, and were formerly traversed almost exclusively in sedan chairs; indeed, this kind of conveyance is much used still, but the new thoroughfares have a breadth sufficient to admit the passage of carriages.

The palaces of Genoa are very splendid. They are all built of marble, with grand entrances, spacious arcades and stair-cases, and lofty colonnades, and they contain many superb galleries of paintings.

The public buildings, also, are generally very magnificent,

and the cathedral dedicated to St. Lorenzo is a noble gothic pile, built with alternate courses of white and black marble. This church contains the relics of St. John the Baptist. They are in a chest bound with iron, and lie in a marble sarcophagus, within the chapel of the saint—a gorgeous apartment, constructed expressly for their accommodation. This chapel is separated from the church by a rich gothic screen, and no female is permitted to enter it, except upon one day in the year—an exclusion imposed by Pope Innocent VIII., in remembrance of the cruelty of the daughter of Herodias. In the treasury of this church is the celebrated *Sacro Catino*, the share of the spoils brought by the Genoese from Cæsarea, in 1101. This is a hexagonal dish, of a brilliant green color, and perfectly transparent. It was taken to Paris, and returned in 1815; but, unfortunately, was packed so carelessly, that it was broken on its way back.

For a long time this vessel was supposed to be made of a single emerald, and several traditions respecting it have rendered it an object of peculiar interest. One of these is, that it was presented by the Queen of Sheba to Solomon, and deposited by him in the Temple at Jerusalem. Another, that it is the dish upon which the Paschal Lamb was placed on the occasion of the Last Supper. And another, that it is the Sang Real, the vessel in which the blood that flowed from the wound in the side of Christ was received by Joseph of Arimathea, and in search of which the knights of King Arthur made their quest. This sacred vessel was formerly exhibited with great pomp, three times a year; and any one who should venture to apply any test to it, by steel, or diamond, or other gem, subjected himself to such penalties as heavy fines and imprisonment, and even death—nor was a profane hand ever allowed to touch it. Whether any, and if so, which, of these traditionary stories is true, we shall not attempt to determine; but its antiquity is un-

questionable, and all visitors at Genoa should see the Catino.

There are many other fine churches in Genoa, and several hospitals, and kindred institutions; and an object of particular attraction to all Americans is a superb marble monument, lately erected, in memory of Christopher Columbus.

The view which Mr. Waugh has given us of Genoa is taken from immediately behind the water battery, on the *Strada della Lanterna*. Upon the right stands the great Light-house, which was built in 1547, and is more than 300 feet high. The lantern which surmounts this tower is supplied with what is called a *flashing* light, and the view from the top is truly magnificent. Upon the left lies the more densely built portion of the city, and immediately before us are the inner and outer moles, enclosing the Porto, within which may be seen the shipping. Beyond the nearest battery is a French steamer, passing out of the harbor; and in the fore-ground are some soldiers, some peasants, and a priest.

Here we take leave of the sea, and turning our faces to the north, a journey of a hundred miles brings us to

MILAN.

This city is also surrounded by massive walls, which have an extent of about eight miles, with ten gates of entrance. The population is about 150,000.

Milan contains many fine buildings, churches and palaces, libraries, and galleries of art, hospitals, and theatres.

The *Arco della Pace*, a triumphal arch, built of white marble, at the end of the Simplon road, is considered, by lovers of art, the most chaste and beautiful structure of its kind in the world, and is, consequently, an object of interest to all travellers. This splendid work was commenced in 1807. It was to have been called *The Arch of the Simplon*,

and, with a figure of victory upon the summit, and various elaborate bas-reliefs about the base, was intended by Napoleon to commemorate his battles. But at the period of the fall of the kingdom of Italy, in 1814, it had not been completed, and was permitted to remain as Napoleon had left it, until 1816. Its construction was then resumed, and continued for twenty-two years, when it was completed, and inaugurated in 1838. Its embellishments, particularly the sculptures, were somewhat modified by the Austrian government, and they changed its name, calling it *The Arch of Peace*, whose figure they placed in the chariot upon the summit, which would, in accordance with the original plan, have been occupied by that of Victory. This arch cost \$700,000.

The venerable *Basilica of Saint Ambrogio* is the oldest church in Milan. Beneath the high altar repose the remains of Saint Ambrose, over which rises the Baldachin, supported by columns of porphyry, and glittering with gold and precious stones. The front of the altar is composed of massive plates of gold, and the sides and back are of silver, and all are elaborately ornamented with enamel and gems. In the nave of this church, mounted upon a granite column, is a serpent of bronze, which was presented, in the year 1001, by the emperor of Constantinople to Archbishop Arnolph, and is said to be the Brazen Serpent made in the wilderness by Moses.

THE BRERA.—*The Palace of Science and Art* contains a splendid gallery of Paintings.

THE BIBLIOTECA AMBROSIANA.—*The Ambrosian Library* contains about 100,000 printed volumes, and a vast collection of rare manuscripts. Here also is a fine museum, and a gallery of art.

The Refectory of the suppressed Convent of Santa Maria della Grazie contains the CENACOLO, the fresco of *The Last Supper*, painted by Leonardo da Vinci. Sixteen years were

occupied in the production of this painting, and although much impaired by time and accident, it is still one of the most celebrated pictures in the world.

The *Ospedale Maggiore*, or great Hospital of Milan, is a noble building. It was founded in 1456, by the Duke Francesco Sforza, and his Duchess, Bianca Maria, who, upon the 4th of April, in the following year, with their own hands, placed the first stone in its construction. The court of this Hospital is about 250 feet square, and is surrounded by a double colonnade. The institution will accommodate 2000 patients.

The great *Opera House of Milan*, LA SCALA — so called, because built upon the site of the Church of Santa Maria della Scala — is one of the two largest theatres in Italy, the other being the San Carlo, at Naples. Each of these buildings will seat an audience of about 4500 persons.

There is an amphitheatre of modern construction in Milan, situated near the Arch of Peace, and called the ARENA, which is capable of containing 30,000 spectators. This is a very popular place of amusement, and is so arranged that the arena may, at any time, be flooded for marine exhibitions.

Having thus hastily glanced at several objects usually deemed interesting by strangers visiting this city, we proceed to notice, finally, the subject of our next view,

THE CATHEDRAL OF MILAN.

The first stone of this magnificent temple was laid upon the 15th of March, 1386. The original architect was *Heinrich Ahrler*, of *Gmünden*; but during the four centuries and a half which have passed away since that period, the work has advanced under the advice and direction of many distinguished artists. It is, however, still unfinished.

This building is of the Italian gothic style, the ground

plan a latin cross, and it is composed entirely of white marble. It stands in the centre of a vast piazza. Its greatest length is 485 feet; the breadth of the body of the church, 252 feet; and the height, from the pavement to the head of the statue of the Madonna, which crowns the spire, 355 feet. The ascent to this point is by 468 steps. The statue of the Madonna is colossal, as also are those which surmount many of the smaller spires. Others are not more than 12 inches high, and in all they now number about 4000. Of these, there are 250 upon the front, and when the building is complete, the entire collection of statuary will contain 4500 figures.

From the octagonal balcony at the top of the principal spire, a magnificent view may be obtained of the Plain of Lombardy, with its numberless cities and villages, stretching far away, on the north and east, to the snowy Alps, among which may be distinctly seen St. Gothard, the five summits of the Simplon, and the sparkling crest of Monte Rosa, which is bathed at sunset with those tints from which it has so well derived its name. And from this point, too, better than from any other, may be had the full effect of the grandeur of the building itself, with its wilderness of spires, its fanciful fretwork, its winding stair-cases, and delicate tracery, and carving, and sculpture — all of which combine to form a scene of bewildering beauty.

The interior of the church is very grand. It is divided into a nave and four aisles, by ranges of colossal clustered columns, numbering, in all, 52, and each consisting of 8 shafts. From these columns, which are 8 feet in diameter, and 80 feet high, spring pointed arches, which support the roof, through which a cupola opens over each aisle, and over the nave. The height from the pavement of the nave under the principal dome, is 260 feet.

The pavement is of marble mosaic, red, white, and blue; the roof is ornamented with rich fretwork, and the windows

are of stained glass. The numerous altars are adorned with basso-relievos, and the church contains some fine statuary, and many magnificent tombs, the most interesting of which, however, is that of Saint Carlo Borromeo, which is in a small subterranean chapel, dimly lighted by an aperture in the pavement above, but always illuminated with wax candles, for visitors.

The walls of this chapel are covered with bas-reliefs of silver gilt, representing the most important events in the history of the saint. His body lies within a gorgeous shrine of silver and gold, the gift of Philip IV., of Spain, the front of which is lowered for the exhibition of the corpse, which is in a recumbent posture, attired in full pontificals, and seen through large plates of rock crystal. In his hands lies a cross, studded with gems, and a glittering crown of gold is suspended above his head. The body was embalmed with the greatest care, but is, nevertheless, gradually mouldering away, and much decayed, and the black and shrivelled countenance presents a painful contrast to the gorgeous robes and sparkling gems by which it is surrounded.

The view which we have of the Cathedral is taken from the piazza, and in front. The open space about the church presents the usual variety of Italian city scenery. Upon the right, are travelling musicians and dancing bears. In the fore-ground, a very spirited group, comprising a carriage and horses, a beggar, a gipsy fortune-teller, and a peasant; and, advancing from the left, is seen a procession of Capuchin monks, entering the great portal of the church.

Leaving Milan, we now proceed some five-and-twenty miles to the north-west, and next arrive at

LAKE MAGGIORE

sometimes called Lago Locarno, and anciently, *Verbanus*, one of the most charming lakes in the world. It is about 60 miles in length, and some 6 miles in breadth; its depth,

towards the centre, is about 80 fathoms, and, according to Saussure, it is at an elevation of about 636 feet above the sea.

This beautiful sheet of water is surrounded by lofty mountains, down whose sides dash many sparkling streams; and its banks are adorned with vineyards and olive groves, amid which are embowered numerous little, white, hamlets, and magnificent villas.

Upon the western shore, less than a mile from the town of Arona, stands the celebrated colossal statue, in bronze, of San Carlo Borromeo. This statue was executed by Zonelli. It is erected on a hill overlooking the town, which was the birth-place of the Saint, and represents him standing, attired in the habit of a cardinal. He holds a book under his left arm, and, with his right hand extended, is in the act of giving a benediction to the mariners of the lake. The height of this statue, including the pedestal, is 112 feet; a winding stair-case, within the figure, leads up to the head, in which there is a chamber large enough to admit four persons, and a superb view of the surrounding country may be obtained through the eyes.

This is the Saint to whom we have before referred, as lying in the sepulchre beneath the Cathedral of Milan.

Art is everywhere appropriated, in Italy, to the illustration of the charms which nature has so lavishly heaped upon this lovely land. Fountains and cascades, terraces, grottoes and shrines, and statues of marble and bronze, continually meet the eye of the traveller, and they are always found precisely where they should be, in order to produce the most striking and picturesque effects. The three small islands which rise on the surface of this lake, and form a very prominent feature in this scene, were once merely barren rocks; but they now possess all the bewitching beauty of fairy creation, and have been very appropriately compared to "pyramids of sweetmeats, ornamented with green festoons and flowers."

This group is known by the name of the Borromean Isles, and two of them contain palaces and gardens belonging to the family of San Carlo. The first and more prominent of these is called Isola Bella, or Beautiful Island. It is composed of eight terraces, rising one above another, covered with the richest shrubbery, interwoven with brilliant flowers, adorned with fountains and statuary, and crowned with a noble palace. These terraces are supported by numerous arches of stone, the soil surmounting which was all brought from the shores of the lake. Beneath it is a suite of apartments fitted up in imitation of grottoes, the sides and roofs of which are inlaid with an elaborate mosaic of coral, colored stones and shells. In the palace of this island is a fine bust of San Carlo Borromeo, by Franchi, and some paintings by Tempesta.

The second island is called Isola Madre, or Mother Island. It is about one mile distant from Isola Bella, and though smaller, scarcely less beautiful. It consists of four terraces, and is also surmounted by a splendid palace, the walls of which are adorned with landscapes by Tempesta, who took refuge here, after having murdered his wife in order to marry a more beautiful woman.

The third, and smallest of these islands, is called Isola Pescatori, because it is inhabited almost exclusively by fishermen.

In the back-ground of this scene tower

“The Alps,

The palaces of nature, whose vast walls
Have pinnacled in clouds their snowy scalps,
And throned eternity in icy halls
Of cold sublimity, where forms and falls
The avalanche — the thunderbolt of snow!
All that expands the spirits, yet appals,
Gather around these summits, as to show

How earth may pierce the heaven, yet leave vain man below” —

and the pass of the Simplon may be discerned in the distance.

Leaving Lake Maggiore, and journeying on now to the eastward, about midway between Maggiore and Como, and surrounded by the villas of the wealthy citizens of Milan, we find

VARESE.

This is a city, and contains, besides churches and schools, a hospital, a theatre, and several factories for the manufacture of silk.

The most interesting object about Varese, however, is the celebrated Santuario of the Virgin, called La Madonna del Monte, which stands about five miles from the city, upon a lofty hill. This church, which is dedicated to the Virgin, was founded by St. Ambrose, in the year 397, in commemoration of a great victory which he gained over the Arians upon this spot, in which it is said that his enemies were entirely exterminated.

The *Santuario* is upon the summit of the mountain, but, at intervals, along the road-side stand fourteen chapels, which were erected at the end of the sixteenth century, through the pious exertions of Agaggiari, a Capuchin monk. These chapels contain colored statues in stucco, and near the last chapel is a fountain, over which stands a fine colossal statue of Moses, executed by Gaetano Monti. The view from the summit of this mountain is truly magnificent.

The point which Mr. Waugh has selected for this scene is on the hill-side, a short distance above the fourth chapel, from which is advancing a procession of Capuchin monks; in the fore-ground is a fine group of contadini, in the brilliant costume of the country—and far away in the distance lie the Alps, and the Lakes of Varese and Maggiore.

Passing on still eastwardly, we very soon arrive at

LAKE COMO,

“Shut out by Alpine hills from the rude world,
—— margined by fruits of gold,
And whispering myrtles; glassing softest skies.”

The entire length of this magnificent lake is about 50 miles, its greatest depth about 100 fathoms, and its breadth, at the northern part, about 5 miles — but, some 30 miles from its northern limit, it divides into two branches, which diverge, with a breadth of from 2 to 3 miles each, in serpentine forms, to the south-east and west. Lake Como was known to the Romans as the *Lacus Larius*; and the town of Comum, the birth-place of Pliny, is the modern Como, which is situated at the southern extremity of the western branch. Between this town and the upper end of the lake, small steamers run regularly every day.

One of the most noted spots upon the shores of Lake Como is Pliniana, supposed to have been the residence of Pliny, and in its garden may still be seen the famous Intermittent Fountain he has so minutely described, the cause of the periodical ebbing and flowing of which he was never able to comprehend, and which, indeed, remains, to this day, a mystery.

It is very difficult to convey, by mere description, any accurate idea of the surpassing beauty of this enchanting Lake. Its mirror-like surface — its delicious atmosphere — its fresh green banks, sometimes receding gradually, and sometimes precipitous — its citron and olive groves — its moss-grown rocks, and sparkling cascades — its bright little hamlets, and magnificent villas — its lofty hills, rising in fantastic forms, and covered with the richest verdant hues, behind them the mighty Alps, towering toward heaven, and crowned with eternal snows — and above and beyond

all, its clear blue sky — present a scene which neither the poet nor the painter can ever hope to portray.

The portion of the Lake which the artist has here represented, is in the vicinity of Bellaggio, which stands on the point of land at which the waters divide into the branches before described — where, from the superb villa Melzi, we have the finest and most extended view that can be obtained. Near this villa, also, are situated those of Somariva and Serbeloni, which are scarcely less splendid.

Leaving Como, we continue our journey through Bergamo and Brescia, and next stop at

VERONA.

This city lies upon both sides of the River Adige, which is spanned by four stone bridges. It is about six miles in circumference, and contains a population of upwards of 60,000.

It contains many fine churches and palaces, a museum, with a valuable collection of antiquities, an important library, and several theatres; but the most interesting object within its walls is the great

AMPHITHEATRE,

of which our artist has given us a very faithful representation. The Amphitheatre of Verona is supposed to have been built between the years 81 and 117, of our era, and, consequently, to be cotemporary with the Coliseum. It is built of great blocks of Verona marble, laid one upon another, fitted together with the nicest accuracy, and without cement. It is more nearly perfect than any other amphitheatre in Italy, which is the result of the great care which has been diligently bestowed upon its preservation. In 1184, the outer circuit was very seriously injured by an

earthquake, and of this portion, which consisted originally of 72 arches, but 4 now remain; but, by a series of enactments, at various periods, from that date down to the present, considerable appropriations have been made for its repair, and the interior is, at this time, almost entirely perfect. It is of an oval form. The greater diameter of the amphitheatre is 513 feet, and of the arena, 248 feet; and the lesser diameter of the amphitheatre is 410 feet, and of the arena, 147 feet. The circumference of the structure is 1470 feet, and its present height 100 feet. The steps, which were used as seats, number 43, and were capable of accommodating 25,000 persons, while the arena would contain 10,000 more.

The interior is still used for exhibitions of horsemanship, and dramatical representations, one of which we witnessed there within a very recent period; but many of the arcades have been converted into small shops.

From Verona we pass on, through Vicenza and Padua, to

VENICE.

“There is a glorious city in the sea.

The sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces.

No track of men, no footsteps to and fro,
Lead to her gates. The path lies o’er the sea,
Invincible; and from the land we went,

As to a floating city—steering in,
And gliding up her streets, as in a dream,

So smoothly, silently — by many a dome,
Mosque-like, and many a stately portico,

The statues ranged along an azure sky;

By many a pile, in more than eastern pride,
Of old the residence of merchant kings;

The fronts of some, tho’ Time had shattered them,
Still glowing with the richest hues of art,

As though the wealth within them had run o’er.”

Venice is built upon 72 small islands, separated from the continent by a broad expanse of shallow water, and protected from the waves of the sea by a narrow strip of land, a natural breakwater, which extends along the western side of the Adriatic for a distance of more than 75 miles, and through which there are six intricate channels by which vessels may approach the city. It has a circumference of 7 miles, and a population of about 100,000.

The city is divided into two unequal parts by the Grand Canal, which has a serpentine course, much resembling an inverted S; and sub-divided by 146 smaller canals, which are spanned by 306 stone bridges, built generally at either end, in steps. But one bridge crosses the Grand Canal, the celebrated Rialto, a single stone arch of 95 feet span, rising 21 feet above the level of the water, and about 75 feet wide. Three streets cross this bridge, the middle one being 21 feet wide, upon each side of which stands a row of 12 shops.

Through its numerous canals, which intersect each other in all directions, almost every part of the city is accessible by water; but there are also numberless little lanes by which one may likewise visit every point by land. At the finest buildings, however, the steps descend from the doorways abruptly into the water; and to visit them by the front entrances, or to appreciate their beauty, a gondola is indispensable.

The gondola is peculiar to Venice. It is a boat of about 30 feet in length, by about 4 feet in breadth, painted black, and supplied with a small cabin in the centre, capable of holding four persons, and covered with black cloth. Originally, these boats were very richly ornamented; indeed, the Venetians became, at last, so extravagant in the decoration of their gondolas, that they often spent large fortunes in this way, and the Senate were constrained to pass an edict, directing that they should, thereafter, be finished in their present style, in order to restrain such waste.

These boats are propelled by either one or two gondoliers. If there be but one, he stands a few feet from the stern of the gondola, and, with a single oar, sends it along with great speed and precision; and if there be two, the additional one takes his position in like manner, near the other end.

In the first view which Mr. Waugh has given us of the "City of the Sea," we have, upon the left, the Public Garden, said to have been designed by Napoleon; in the centre of the painting, the Island and Church of St. Giorgio Maggiore; and in the distance, the Church of Il Redentore. Both of these Churches were designed by Palladio, and contain many beautiful works of art.

Approaching the entrance to the Grand Canal, we have, in the next view,

THE DOGANA DEL MARE.

(THE CUSTOM-HOUSE,)

which presents a very picturesque appearance; and immediately beyond it, upon the same island, the great Church of

S. MARIA DELLA SALUTE.

This superb building was erected under the direction of Baldassare Longhena, in conformity with a decree of the Senate, in 1632, as a monument of thanksgiving, after the cessation of the great plague, during the prevalence of which, 60,000 Venetians died. It is covered with the most elaborate ornament, and the interior is no less splendidly decorated, and contains many fine paintings by Titian, Tintoretto, and others.

In the next view, having passed the entrance to the Grand Canal, on the left, we have a superb scene, representing

THE BUCENTORO,

WITH THE GONDOLAS OF THE VENETIAN NOBILITY RETURN
ING FROM THE ESPOUSAL OF THE ADRIATIC.

This singular ceremony was instituted by Pope Alexander III., who, in 1245, had been obliged to fly to Venice, for protection from the Emperor Frederick Barbarossa, whose son Otho was subsequently taken prisoner by the Venetians, in a naval engagement; whereupon the Pope presented to the Doge, Sebastiani Ziani, upon his return from the victory, a gold ring, and said, "Take this ring, and bind the Adriatic therewith in wedlock; which ceremony you and your successors shall annually perform, that posterity may know you have acquired a dominion over the sea, by right of conquest; that as the wife is subject to her husband, so is the sea to your Republic." The espousal of the Adriatic accordingly took place, with great pomp, every year, when, from the deck of the Bucentoro, the Doge, casting the ring into the sea, exclaimed:

"We marry thee, oh sea, in token of that true and perpetual dominion which this Republic has over thee."

A very correct idea may be obtained, from this painting, of the gorgeous manner in which the gondolas of the wealthy Venetians were formerly decorated. There are, however, in this scene, many other objects of particular interest; and first may be mentioned

THE DOGE'S PALACE.

The Palazzo Ducale, or Doge's Palace, stands on the eastern side of the Piazzetta, or little Piazza, which extends from the great Piazza of St. Mark down to the sea. The first

Palace erected on this spot was built in the year 820, and subsequently destroyed in a sedition. This was succeeded by another, which was destroyed by a fire, in which about one-third of the city was consumed; a second fire destroyed the Palace which succeeded it, and its successor was likewise seriously damaged in two other fires which followed its reconstruction, in the years 1574 and 1577, after which it was much repaired, but its original appearance, as far as possible, preserved. Within the court-yard of this Palace is the celebrated Scala dei Giganti—the Giant's Stair-case—at the head of which was performed the ceremony of the coronation of the Doge; and here, too, are the terrible Lion's Mouths, in which the charges were secretly placed, which filled the subterranean dungeons with state prisoners. The great Council Chamber is a magnificent room, and contains many superb paintings, one of which, by Tintoretto, is said to be the largest picture, upon canvass, in the world. The subject is "The Glory of Paradise;" and it is 84 feet wide, and 34 feet high.

Upon the eastern side of the Doge's Palace, and separated from it by a narrow canal, stand

THE CARCERI, OR PUBLIC PRISONS,

which were built by Antonio da Ponte, in 1589, and are capable of accommodating 400 prisoners. A portion of the apartments are gloomy dungeons, upon a level with the waters of the adjoining canal. These, however, are now abandoned, and visitors are always conducted to them by torch-light. Between these Prisons and the Palace, the canal is spanned, at a considerable elevation, by the celebrated

PONTE DE'SOSPIRI, OR BRIDGE OF SIGHS.

This is a small enclosed passage, built of stone, and has been compared to "a huge sarcophagus suspended over the

sea." The prisoners who crossed this bridge never returned. The white marble bridge which connects the pavements below, is the Bridge of Saint Mark.

Beyond the Doge's Palace, at the upper end of the Piazzetta, is the great Cathedral of Venice,

THE CHURCH OF SAINT MARK.

This Church was commenced in the year 977, but about a century elapsed before its completion. It is composed of a mixture of Greek and Roman architecture, and built in the form of a Greek cross. A vast dome rises from the centre of the building, and a cupola from the centre of each of the arms of the cross, around which are numerous spires. The front is exceedingly rich; over the principal entrance stand the four celebrated Bronze Horses, of the origin of which nothing is known. It is generally believed, however, that they surmounted, successively, triumphal arches erected to the honor of Augustus, Nero, Domitian, Trajan, and Constantine. The Venetians brought them from the Hippodrome at Constantinople, at the close of the fourth crusade; and since that period they have always occupied their present position, except while Napoleon had them at Paris, where they stood, for a time, upon the triumphal arch in the Place du Carrousel, from whence they were returned after his fall. There are, beside this great central arch of entrance, four others, two upon either side of it; and these five arches are supported by double rows of marble columns, numbering, in all, about 300.

There are five corresponding arches above, the centre one being occupied with a window, and the others with brilliant mosaics set upon surfaces of gold; and each of these arches is surmounted by a statue of a saint, the one in the centre being a colossal figure of St. Mark. The gates of entrance, as well as those within the building, numbering

in all 15, were brought to Venice from Constantinople, and are of Corinthian brass. The magnificence of the interior of this church baffles description. The roof is composed of a series of arches, covered with gold; the tessellated pavement is of jasper and porphyry; the numberless columns are of every shape and hue, of marble and alabaster, porphyry, verd antique, and serpentine; and among them are several pillars, said to have been brought from the temple at Jerusalem. The walls are covered with rich mosaics, all of which, with the antique tombs, the bas-reliefs, the statues of marble and bronze, the ornaments of silver and gold, glittering with enamel, and set with precious stones, gathered from conquests and revolutions, from the ruins of ancient Rome, and the spoils of Constantinople — form a collection of wonderful variety and splendor.

Returning through the grand portal, we cannot take leave of this venerable edifice, without a passing reference to the vast flocks of *pigeons* which, from time immemorial, have not only been permitted to have a home about its sacred roofs, but, up to within a comparatively recent period, have, by a governmental decree, been protected and fed at the public expense, and are still preserved by the Venetians, with a superstitious regard.

Directly in front of the Cathedral, stretches the Piazza of St. Mark, nearly 600 feet long, and having an average width of about 200 feet, along the sides of which are extended arcades, filled with shops and cafés, and presenting in the evening, when it is brilliantly illuminated, the centre occupied by a fine band of music, and crowded with the citizens, a scene of exceeding beauty.

Before the Church stand the three flag-masts, from which once floated the *gonfalons* of silk and gold, the standards of Venice, Cyprus and the Morea, which have been succeeded by the Austrian flag. The pedestals of these masts are of bronze, the work of Alessandro Leopardo, and very elaborate.

North of the Church, and in the back-ground of this picture, is

THE TORRE DELL'OROLOGIO,

OR TOWER OF THE CLOCK.

Through the lower story of this Tower opens an archway, leading to the *merceria*, a number of narrow streets extending in the direction of the Rialto, and lined with shops. On the front of the first story above is the great dial of azure and gold; on the second, a statue of the Virgin, in gilt bronze; over this, a colossal winged lion; and surmounting the Tower, a huge bell, upon either side of which stands a bronze figure, with a hammer in his hand, with which he strikes the hours. These figures are called Moors, and one strikes the bell at an interval of two or three minutes after the other. It is said that, many years ago, one of these figures struck a workman who happened to come within the range of his hammer, and knocked him off the parapet, by which accident the unfortunate man lost his life.

South of the Church, and nearly opposite to the Clock Tower, rises

THE CAMPANILE OF ST. MARK,

which is 42 feet square at the base, and 323 feet high. This Tower contains the belfry. The ascent to it is by an inclined plane, laid within; and the view from the uppermost story is very grand. It was from this Tower that Galileo was in the habit of making his astronomical observations.

In front of the Campanile is the *Biblioteca Antica*, now a part of

THE PALAZZO REALE,

OR ROYAL PALACE,

which extends along the west side of the Piazzetta, and around the south side of the Piazza; and adjoining this building, on the Molo, stands

THE ZECCA, OR MINT,

built by *Sansovino*, and considered a very fine specimen of Italian architecture. West of the Mint, lie

THE ROYAL GARDENS,

in the rear of which another portion of the Royal Palace is visible. This Palace was occupied by Napoleon during his stay in Venice, and in these Gardens he found a favorite retreat.

Upon the Molo, in front of the Piazzetta, stand

THE TWO GRANITE COLUMNS,

one of which is surmounted by the Lion of St. Mark, which was carried to the *Invalides*, at Paris, during the republican rule of the French, but returned at the general peace; and the other by St. Theodore, who is standing upon a crocodile. St. Theodore was originally the patron saint of the Venetians. These columns were brought from Constantinople; there were *three*, but one was lost in the sea, in the attempt to land it. It is said that the others remained, for a long time, lying upon the shore, no one being able to raise them, until finally, about the year 1175, it was promised that, to any one who should succeed in placing them, whatever reward

he might claim should be given; whereupon a Lombard, known as Nicolo Barattiero — *Nick, the Black-leg* — undertook the work, and succeeded.

This man, as his name indicates, was a notorious gambler, and having fulfilled his contract, he demanded, in the way of reward, that games of chance, elsewhere prohibited, should be always permitted between these columns. The privilege was at once granted, and could not be withdrawn; but it was immediately thereafter decreed that all the public executions should likewise take place between these columns, whereby the place became one of such evil omen, that no Venetian could be found who was willing even to walk across it.

The next painting represents

A GRAND REGATTA,

given in Venice in 1841, in honor of a visit from the Empress of Russia and the Princess Olga. This magnificent scene was witnessed by Mr. Waugh, and is painted from the sketch which he made upon the spot, in the vicinity of the Bridge of the Rialto, which is seen in the distance. The splendid State Barges, and Royal Gondolas, occupied the positions here assigned to them, and their gorgeous decorations are represented with perfect accuracy.

SECTION SECOND.

CENTRAL ITALY.

HAVING taken leave of Venice by the great railroad bridge, which now connects it with the continent, and passed through Padua, and crossed the River Po, we enter the States of the Church, and make our first stopping-place, in Central Italy, the city of

FERRARA.

This city lies in the midst of a level plain, which is but $6\frac{1}{2}$ feet above the sea, fertile, but unhealthy. Its walls have a circuit of 7 miles, and it once contained a population of 100,000 souls. At this time, however, its inhabitants do not number more than 25,000. Many of its finest palaces are deserted. The people, as if for companionship, have collected mostly in the centre of the city; and the streets in the neighborhood of the walls are grass-grown and desolate.

Ferrara contains a venerable gothic cathedral, dedicated to St. Paul, and many other fine churches, in one of which, the Church of *Saint Francesco*, there is a very remarkable echo, which reverberates from every part of the building 16 times. When we visited this Church, we found the congregation at worship, but our guide insisted upon conducting us, without ceremony, into the central aisle, where, stamping upon the pavement, he was immediately answered by

the echo, the 16 responses of which were very distinct. Neither our presence, nor our experiment, however, appeared to attract, in any degree, the attention of the worshippers.

The *Public Gallery of Ferrara* contains many fine works of art. In this building are some small apartments, which were occupied by Calvin, when, under the assumed name of Charles Heppeville, he was protected by the Duchess Renée, the wife of Ercole II.

In the *Studio Publico* is *The Public Library*. It contains 80,000 volumes, and, additionally, 900 manuscripts, among which are many of those of Ariosto and Tasso. Here, also, is the walnut arm-chair of Ariosto, and his bronze ink-stand.

In another part of the city is the House of Ariosto, which is now the property of the Council, and carefully preserved.

But a still greater object of interest is the cell in the Hospital of St. Anna, which is said to have been the *Prison of Tasso*. It is situated upon the ground-floor of the Hospital, the entrance being from a small court-yard; and the room, which is about 20 feet square, and 7 feet high, is dimly lighted by a small grated window opening into the yard. In this dismal place the poet was confined from March, 1579, to December, 1580, about 21 months. Upon the wall may still be seen the name of *Lord Byron*, which was inscribed there by himself.

The noblest structure in Ferrara is

THE DUCAL PALACE,

now *The Castle*, which forms the principal feature in the view selected by our artist. It is a huge building, surrounded by a moat, and defended by great towers. In the dungeons of this Castle, Parisina and Ugo were executed. The dreadful story has been made familiar to us by the

beautiful composition of Lord Byron: and the closing scene is thus described in Frizzi's History of Ferrara:

"It was, then, in the prisons of the castle, and exactly in those frightful dungeons which are seen, at this day, beneath the chamber called the Aurora, at the foot of the Lion's Tower, at the top of the street Giovecca, that, on the night of the 21st of May, were beheaded, first, Ugo, and afterwards, Parisina. Zoese, he that accused her, conducted the latter under his arm to the place of punishment. She, all along, fancied that she was to be thrown into a pit, and asked, at every step, whether she was yet come to the spot? She was told that her punishment was the axe. She inquired what was become of Ugo, and received for answer, that he was already dead; at the which, sighing grievously, she exclaimed, 'Now, then, I wish not myself to live;' and, being come to the block, she stripped herself, with her own hands, of all her ornaments, and wrapping a cloth around her head, submitted to the fatal stroke, which terminated the cruel scene."

From Ferrara, still travelling south, we come to

BOLOGNA,

one of the oldest cities in Italy, the second capital of the States of the Church, and containing a population of about 70,000. It is delightfully situated, on the Rino, at the foot of the Apennines; and its walls, which are of brick, and without fortifications, have a circuit of about 6 miles. The houses are generally built with covered porticoes, which form an agreeable continuous protection from sun and rain. Bologna contains a vast number of churches, many magnificent palaces, and various noble public institutions.

In the *Church of San Domenico* is the Tomb of Guido; and in the *Church of the Corpus Domini* may be seen the body of *Santa Caterina Vigra*, which, like that of Saint

Carlo, at Milan, has been embalmed. It is in a private chapel, richly ornamented, and surrounded by relics, placed in a sitting posture, attired in gorgeous robes, glittering with gems, and wearing a golden crown. Like the body of San Carlo, it is black, and much decayed.

The Accademia delle Belle Arte contains a superb gallery of pictures, embracing many of the finest works of the Caracci, Guido, and Raphael. Here is Raphael's celebrated picture of Santa Cecilia, esteemed one of the most beautiful paintings in the world.

The palaces of Bologna also contain many rich works of art.

The University is the oldest in Italy. It was founded in 1119, and in the year 1262, 10,000 students were assembled there. It has a fine cabinet of Natural Philosophy, and a Library containing 80,000 volumes, and many manuscripts.

Among the most interesting objects in Bologna, however, are the two celebrated

LEANING TOWERS,

presented in our next view, called the TORRE ASINELLI, and the TORRE GARISENDA. The first was commenced in 1109, by *Gerardo Asinelli*, but continued, at different periods, to completion. It is square, built of brick, in three portions, the lower of which is occupied by shops, and crowned with a cupola. Its height is 260 feet, and its inclination from a perpendicular line, 3 feet 2 inches. The ascent to the summit is by a winding stair-case, containing 447 steps.

The other, the Torre Garisenda, was built by Filippo and Oddo Garisenda, brothers, in the year 1110. The height of this tower is 130 feet, and its inclination from a perpendicular line, 8 feet. It was originally much higher.

Neither of these towers possesses any architectural beauty,

and their inclination is merely the result of the settling of their foundations.

Continuing our journey to the south, we leave the States of the Church, and entering Tuscany, next come to the city of

FLORENCE.

"*Firenze la bella*" is one of the most charming cities in Italy. It lies upon both sides of the Arno, which is spanned by five bridges, one of which is suspended upon cables of iron wire. Its walls have a circuit of 6 miles, and embrace a population of about 100,000, and the streets are paved with large flat stones.

Florence contains many magnificent buildings — splendid churches and palaces, libraries, museums, and galleries of art, hospitals and theatres; of which, however, we shall only notice those more prominently presented in our views.

The first of these is

THE PIAZZA DEL GRAN' DUCA.

Upon the east side of this Piazza stands the great Palazzo Vecchio, which was erected by *Arnolfo*, in 1298, since which period, however, it has been subjected to many alterations. It is grand, but gloomy, and is one of the most remarkable buildings in Florence. Its upper story, and battlements, project considerably beyond the lower walls, resting upon a series of small arches, in which are painted, in bright colors, the escutcheons of the different governors, the bearings of the old republic, and of the ancient divisions of the city. Upon this projection rises the lofty bell-tower, a portion of which, supported by similar arches, projects, in like manner, beyond the lower part, and within, the spacious halls are adorned with many fine paintings and pieces of statuary.

To the south of the Palace extends the *Uffizi*, containing the *Galleria Imperiale e Reale*, the richest collection of paintings and statuary in the world, in a single room of which, called *The Tribune*, is the *Venus de' Medici*, the *Apollino*, the *Dancing Faun*, the *Lottatori*, or group of the *Wrestlers*, and *L'Arrotino*, or the *Slave Whetting his Knife*, beside some of the most celebrated paintings of *Michael Angelo*, *Raphael*, *Titian*, *Andrea del Sarto*, *Correggio*, and many others.

Between the Palace and the *Uffizi*, may be seen one arch of the secret gallery which extends from the *Palazzo Vecchio* to the *Palazzo Pitti*, upon the opposite side of the *Arno*, over which it is carried upon the *Ponte Vecchio*.

Upon the south side of the *Piazza del Gran' Duca*, stands the *Loggia de' Lanzi*, erected after the designs of *Orgagna*, in 1375, a beautiful open gallery, esteemed the finest portico in the world, and containing some superb statues, among which the most celebrated are *Judith Slaying Holofernes*, in bronze, by *Donatello*; *Perseus*, also in bronze, by *Benvenuto Cellini*—this is considered the greatest ornament of the *Loggia*; and it is related, in the biography of its author, that when the casting was to be made, although prostrated by a fever, the result of his continued labor and anxiety, he suddenly left his bed, and fearing that the quantity of metal would prove insufficient, threw into it all his family plate—the *Rape of the Sabines*, in marble, by *Giovanni di Bologna*; and a fine group, supposed to be of Greek origin, representing the *Death of Ajax*.

There is also some noble statuary in the *Piazza*. At the entrance of the Palace are two colossal statues, one representing *Hercules Subduing Cacus*, by *Baccio Bandinelli*; and the other, *David*, by *Michael Angelo*.

North of these, near the side of the Palace, is the *Fountain of Neptune*, by *Ammanato*, popularly called the *Fountain of the Giant*. The figure of Neptune is colossal.

It stands in a car, drawn by four marine horses, and surrounded by various sea deities, in bronze. And still further north is a fine bronze equestrian statue of *Cosmo I.*, by *Giovanni di Bologna*.

In the fore-ground of this view Mr. Waugh has given us various characteristic groups, in one of which is the *Florentine Flower Girl*, a representative of a class with which all strangers visiting this city very soon become acquainted. They are found in all public places, particularly at the cafés, where they appear with fresh flowers every morning. Should you decline their offerings, they do not hesitate to force them upon you, thrusting them into your hand, or bosom, or throwing them into your carriage as you pass, and for payment are always perfectly satisfied to wait your pleasure.

As it is quite impossible for us to examine each object of interest in Florence as carefully as we have this most celebrated of all its Piazzas, we shall now content ourselves with a general view of the city, which is most satisfactorily obtained from one of the neighboring heights; and accordingly we cross the Arno by the *Ponte alle Grazie*, pass through the first gate to the eastward, and ascending the nearest hill in the same direction, have a superb panoramic exhibition of

FLORENCE, FROM SAN MINIATO.

The hour is that of sunset, the vast Val d'Arno is bathed with a mellow golden light, a dreamy vapor softens the outline of the distant Apennines, the sparkling Arno may be traced through the green meadows, far away to the westward; and immediately before us lies the city, with its countless towers, and spires, and domes, all glittering with the glory of the sinking sun.

From this terrace may be seen four of the bridges of Florence; first, and nearest to us, the *Ponte Vecchio*, upon

either side of which is a row of shops, occupied exclusively by jewellers; next, the *Ponte di Santa Trinita*, the most beautiful bridge in Florence, composed of three arches, and ornamented at the angles with four statues, representing the seasons; next, the *Ponte alla Carraja*; and beyond this, the *Ponte di Ferro*, which is suspended upon cables of iron wire.

Along the right bank of the river, in the vicinity of this bridge, lie the *Cascine*, the grounds attached to the dairy of the Grand Duke, a charming Park, shaded with noble trees, and a popular place of resort in the afternoons, when its broad gravelled roads are crowded with pedestrians of every class, and the splendid equipages of the nobility.

Very prominent in this view are the three structures which stand in the *Piazza del Duomo*, and the adjoining *Piazza di San Giovanni*—the *Cathedral*, the *Campanile*, and the *Baptistery Santa Maria del Fiore*, originally *Santa Reparata*.

THE DUOMO, OR CATHEDRAL OF FLORENCE,

is a magnificent building. Its foundations were laid in 1294, and the architect was *Arnolfo di Lapo*. The time occupied in its erection was 160 years. The great cupola is the work of *Filippo di Ser Brunelleschi*, and is the largest dome in the world. The front of this church has never been completed, but every other part of the vast pile is incrustated with polished white and black marbles. The entire length of the building is 454 feet; and the height from the pavement to the summit of the cross which crowns the dome, is 387 feet. The length of the transept is 334 feet. The height of the nave is 153 feet, and the height of each of the side aisles, 96 feet. The pavements are of the richest marble mosaic, the windows of superb stained glass, and the walls are adorned with many mosaics and frescoes. The high

altar stands beneath the dome, which was painted in fresco by *Vasari* and *Zuccheri*; and in various parts of the church are grand tombs, one of which is that of *Brunelleschi*, elaborate bas-reliefs, and fine statuary.

Behind the high altar, within this church, is the last work of *Michael Angelo*, a *Pietà*, unfinished, which was designed, by its great author, to be placed upon his own tomb; and in another part of the building is an interesting portrait of *Dante*, by *Domenico di Michelino*, which was placed there in 1465, by a decree of the Republic.

In the immediate vicinity of the Duomo stands

THE CAMPANILE,

or Bell Tower of the Church, which was designed and commenced by *Giotto*, in 1334. It is a square tower, of Italian gothic architecture, composed of polished marbles, white, black and red, divided into four stories, and 275 feet high. It is richly ornamented with superb bas-reliefs, and fine statuary, larger than life, and is altogether the most magnificent structure of the kind in the world. It cost, as proved by the books of the Duomo, for each square *braccia*, that is, for each two feet square, the sum of 1000 florins; a florin is a fraction over 25 cents; the cost, therefore, of every square foot of the walls was rather more than \$125. Charles V., in view of the splendor of the Campanile, said that it should be preserved under a covering of glass.

At a short distance from the Campanile, and directly in front of the Duomo, is the

BATISTERO DI SAN GIOVANNI,

a structure of great antiquity, believed to have been originally a *Temple of Mars*. It is known that this building was erected prior to the year 725; and before the Duomo was

was built, it was the Cathedral. It is of an octagonal form, surmounted by a cupola, and was incrustated with black and white marbles by *Arnolfo*, between the years 1288 and 1293. The interior of the Baptistery is adorned with paintings and statuary; but its chief ornaments are its three bronze gates, one by *Andrea Pisano*, and two by *Ghiberti*. The two last mentioned were pronounced, by Michael Angelo, worthy to be the gates of Paradise. A cast from one of these gates adorns the north-west gallery of the Academy of Fine Arts, of the city of Philadelphia.

Taking our departure from Florence by a fine railroad, which now connects that city with Leghorn, we leave the cars, after a journey of about two hours and a half, to spend a short time in visiting

THE LEANING TOWER OF PISA.

Pisa is a beautiful little city, a miniature of Florence, lying also upon both sides of the Arno, here spanned by three bridges, one of which is built of white marble. It is situated about 6 miles from the Mediterranean Sea, and its walls have a circuit of 5 miles, but its population does not exceed 30,000.

Pisa contains many fine churches, palaces, and public buildings; a *University*, once very famous, and still one of the most celebrated in Italy; a *Gallery of Art*; a *Museum*; and a *Botanical Garden*. It is most remarkable, however, for the group of structures which stands in the north-west corner of the city, in the Piazza del Duomo, consisting of the *Cathedral*, *Baptistery*, *Campo Santo*, and *Campanile*.

The CATHEDRAL OF PISA was commenced in the year 1064; the name of the architect was *Busketus*, but it is not known whether he was a native of Greece or Italy. The building is in the form of a latin cross, and of white and red marble, laid in alternate courses. Its length is 311 feet,

and its width, 106 feet. The exterior is adorned with a vast number of columns. Its bronze gates are exceedingly beautiful. It contains many splendid paintings, and much fine sculpture; and in the nave hangs the *Bronze Lamp*, the vibration of which suggested to Galileo the application of the pendulum.

The BAPTISTERY of this Church is a magnificent circular building, composed of white marble, and surmounted by a lofty dome. The architect was *Dioti Salvi*, and its construction was commenced in 1152. It measures 117 feet in diameter, is 180 feet high, and the exterior is richly adorned with varied and elaborate ornaments.

The CAMPO SANTO, one of the most celebrated cemeteries in the world, was founded about the year 1200, by the *Archbishop Ubaldo Lanfranchi*. It is a beautiful structure, 415 feet long, and 138 feet wide, surrounded by a series of 62 rich gothic arcades, all of which, as well as the pavements, are of white marble. The cloister is 35 feet wide, and the height, from the pavement to the roof, is 46 feet. The walls are covered with curious frescoes by *Giotto*, *Andrea*, and *Bernardo*, *Oreagna*, *Gozzoli*, and others. It contains a vast number of sepulchral monuments; and the earth, which was brought by Ubaldo from Mount Calvary, in 55 of the galleys of the Republic, is said to consume the bodies placed in it within 24 hours.

But the most interesting object within the *Piazza del Duomo* is the subject of our present view, the CAMPANILE, or *Leaning Tower*. The erection of this extraordinary structure was commenced in 1174. The architects were *Bonannus*, of Pisa, and *William*, of Innsbruck. It is built of white marble, cylindrical, has a diameter of 50 feet, and is 178 feet high. It is divided into eight stories, and each story is surrounded by columns, sustaining semi-circular arches, and forming an open gallery. It consisted, originally, of but seven stories, the eighth having been added by *Tomaso*

Pesaro, about the year 1350. The ascent to the summit is by a winding stair-way, of 330 steps. In the eighth story are seven bells, of different sizes, the heaviest, which weighs 12,000 pounds, being upon the side where the weight tends to counteract the inclination of the building.

The Leaning Tower overhangs its base more than 13 feet, but this is believed to be the result of some accidental cause, probably a bad foundation, an opinion strengthened by the fact, that, after attaining about half the elevation, the columns upon one side of the Tower were made higher than those upon the other; and it is also worthy of remark, that the walls of the neighboring church have settled very much, so that the façade now overhangs its base considerably, and that, at the western end of the building, the lower row of arches have subsided about three feet.

The view from the summit of the Campanile is very fine, embracing the city, the surrounding Campagna, the Mediterranean, and Leghorn, and in fine weather it is said to extend even to Corsica.

The camels introduced by Mr. Waugh into this view, are the property of the Grand Duke, who has about 200 of them at the Cascine, his dairy farms, which are about three miles from the city.

Here we return to the railroad, and continuing our course, arrive in 30 minutes at

LEGHORN.

LEGHORN, or, in Italian, LIVORNO, is a fine, flourishing city, containing a population of about 80,000, one-tenth of whom are Jews. It was once subject to Genoa, and was the first free port established in the Mediterranean. It is about five miles in circumference, and *apparently* well fortified. Its streets are regular, straight, and wide; and it has a grand *Piazza*, upon which stands the *Duomo*, a fine building, the façade of which was designed by *Inigo Jones*.

Leghorn contains churches of almost every faith, including one of the most magnificent *Jewish Synagogues* in Europe, and an *English Church*, in the *cemetery* of which is the tomb of *Smollet*. It has also a grand Opera-House, several smaller buildings for operatic performances, and a very pretty little theatre for afternoon exhibitions, the roof of which is composed entirely of iron and glass.

The city is supplied with excellent water, brought from the mountains of Colognole, 12 miles distant, by an aqueduct erected upon the Roman model, in 1792, which terminates, within the walls, in a beautiful enclosed Reservoir.

Leghorn is a commercial city, its trade being mostly in the hands of the Jews. Its manufactures of bonnets, and other articles in straw, are of world-wide celebrity; and its artizans also excel in the production of ornaments in coral, the material for which is procured by the manufacturers directly from the coast of Barbary, whither they send boats for it annually.

The *Castles of Leghorn*, which stand at the entrance to the harbor, present an imposing appearance from the sea, as does also the great *Light-house*, which is surmounted by a lantern containing 30 lights; and among the most prominent buildings in the vicinity of the Mole, are the three *Lazarettos* of *San Rocco*, *San Jacopo*, and *San Leopoldo*.

Leghorn, however, possesses few objects which have much attraction for a traveller, the most interesting being the beautiful *marble statue* of FERDINAND I., by *Giovanni dell'Opera*, at the base of which are four Turkish slaves, of colossal proportions, in bronze, by *Pietro Tacca*. These figures were modelled from a father and three sons, who were taken by the galleys of the Order of St. Stephen, in the battle of Lepanto, and whose physical perfection attracted the attention of the Grand Duke. They are fastened to the pedestal with heavy chains, and their fine features are expressive of the deepest despair, in view of a hopeless captivity, from which they were very soon released by death.

From Leghorn we have determined to go to Rome, and accordingly embarking in a steamer, we proceed along the coast, until we reach the subject of our next view,

CIVITA VECCHIA.

This is the only port of the Papal States, of any importance, upon the Mediterranean, and is distant from Rome about 50 miles. The original name of this place was *Trajan's Portus*, the harbor having been constructed by order of Trajan, who had a villa in the neighborhood. The construction of the Fortress was commenced in 1512, and it was built from designs furnished by *Michael Angelo*.

The walls of the town were erected in 1590, and enclose a population of about 7,000. It contains no object of particular interest. Its *Prisons* are the largest in the Papal dominions, and capable of accommodating 1200 inmates. For more than a quarter of a century, the notorious brigand, *Gasperoni*, has been confined here, with 20 of his band. He is permitted to receive visitors daily, from ten o'clock until noon, with whom he converses, with much freedom, of his former crimes. He acknowledges that he has committed 30 murders, but pronounces the charge that he has killed hundreds a foul calumny; values the most important prize he ever secured, at 4000 scudi; and declares it was his custom to make a monthly payment, for information, of 100 scudi to the police.

It requires a vast amount of patience to pass through Civita Vecchia comfortably; and the exactions and annoyances to which travellers are here subjected, are remembered for a long time. The steamer usually arrives at an early hour in the morning, but an examination of the papers of the captain, and of the passports of the passengers, commonly detains all on board until about noon. Then you must pay a paul to the person who delivers your trunk to

you, another to the man who puts it into the small boat which is to convey you to the shore; then two pauls to the boatman, and another to the *facchino* who carries your trunk to the *Doganna*. Then your trunk is examined twice, first by the police, and next by the custom-house officers, who *plumb* it, and two pauls must be paid to each of these; then a paul must be paid to the *facchino* who carries it to the hotel, another to the one who puts it upon the top of the coach, and another to the one who secures it there; and besides all this, ten pauls are to be paid for having your passport visé'd, two more to the man who returns it to you, and, finally, two more on passing out of the gate!

ROME.

“Oh Rome! my country! city of the soul!

The orphans of the heart must turn to thee,

Lone mother of dead empires! and control,

In their shut breasts, their petty misery.

What are our woes and sufferance? Come and see

The cypress, hear the owl, and plod your way

O'er steps of broken thrones and temples! ye,

Whose agonies are evils of a day —

A world is at our feet, as fragile as our clay.

The Niobe of nations! there she stands,

Childless and crownless, in her voiceless woe;

An empty urn within her wither'd hands,

Whose holy dust was scatter'd long ago;

The Scipios' tomb contains no ashes now;

The very sepulchres lie tenantless

Of their heroic dwellers: dost thou flow,

Old Tiber! through a marble wilderness?

Rise, with thy yellow waves, and mantle her distress.”

Rome is situated about 15 miles from the sea, upon both sides, but principally upon the eastern bank of the Tiber,

which runs through the city from north to south, in a serpentine course, and has a length, between the walls, of about three miles.

The walls of modern Rome have a circuit of about 16 miles, but of the vast space which they enclose, the buildings of the city occupy scarcely one-third, and the entire population does not exceed 150,000, of which number there are about 5000 Ecclesiastics, and 4000 Jews. The gates of the city number 16, but 4 of them are now walled up.

The streets of Rome are paved with small pieces of lava, and like those of most of the Italian cities, are generally narrow and irregular; some of them, however, are long, straight, and handsome. They are frequently broken by piazze, or open squares; and the *Corso*, so called because the horse-races of the carnival occur in it, which is the finest street in the city, has side-walks. There are, altogether, 550 streets in the city, and 130 piazze; and, furthermore, Rome contains 365 churches, 100 palaces, 20 colleges and schools of learning, 13 libraries, 20 museums and galleries of art, 12 hospitals and asylums, 7 theatres, 20 fountains, 18 temples, 12 obelisks, and additionally, 100 aqueducts, arches, columns, baths, and other interesting objects of antiquity.

Of the churches of Rome, 7 are Basilicas, the Cathedrals of the Sovereign Pontiff—four of which, Saint Peters, Saint John Lateran, Santa Maria Maggiore, and Santa Croce, in Gerusalemme, are *within*—and three, San Paolo, San Lorenzo, and San Sebastiano, are *without* the walls.

We here commence a series of 9 views taken in and about the city of Rome, the subject of the first of which is

THE TOMB OF CAECILIA METELLA.

“There is a stern round tower of other days,
Firm as a fortress, with its fence of stone,

Such as an army's baffled strength delays,
 Standing with half its battlements alone,
 And with two thousand years of ivy grown,
 The garland of eternity, where wave
 The green leaves over all by time o'erthrown;
 What was this tower of strength? within its cave
 What treasure lay so lock'd, so hid?—a woman's grave."

This magnificent mausoleum stands without the walls, upon the Appian Way, about two miles from Porta San Sebastiano, the south-most gate of Rome. It was erected nearly 2000 years ago, by Crassus, to the memory of his wife, Cæcilia Metella, daughter of Quintus Metellus. It is circular, about 70 feet in diameter, and built of huge blocks of travertine, fitted together with great precision, and without cement. In the thirteenth century this tomb was converted into a fortress, and at that period the battlements were added by Pope Boniface VIII. The interior is also circular, and has a diameter of 15 feet. The walls, therefore, are about 27 feet thick. This chamber contained a sarcophagus of white marble, which was removed to the Farnese Palace, in the court of which it may still be seen.

In the back-ground of this painting, to the left, are the ruins of the CIRCUS OF ROMULUS, which was built during the reign of his father, Maxentius, and dedicated to him, in the year 311. This Circus is 1560 feet long, and 240 feet broad, and seated 20,000 spectators.

Along the fore-ground runs the *Via Appia*, called *Regina Viarum*, the Queen of Roads, the most celebrated of all the roads of antiquity. It was commenced by the Censor Appius Claudius Cæcus, B. C., 311, who carried it as far as Capua, a distance of 125 miles. From Capua it was thereafter extended to Beneventum, and ultimately to Brundisium, upon the Adriatic — this portion, it is believed, having been constructed by the Consul Appius Claudius Pulcher, the grandson of Cæcus, B. C., 249, and another Consul of the

same family, 36 years thereafter. It was paved with large pieces of a very hard stone, probably brought from a great distance, as no such quarries existed in the neighborhood, which were carefully cut, and fitted together with great accuracy; and although more than 2000 years have passed away since the construction of the road, those parts of it which remain are almost as perfect as at first. From the Via Appia there were several important branches, one of which, the *Via Domitiana*, commenced at Sinuessa, and passing Liternum, and Cumæ, ran down to Pozzuoli, and from thence through Naples, to Herculaneum and Pompeii.

The second view in this series represents

THE FALLS OF TIVOLI.

Tivoli, the ancient *Tibur*, which was founded 500 years before Rome, is situated about 18 miles to the north-east of that city, and at a height of 830 feet above the level of the sea. It has now a population of less than 7,000, and is most remarkable for the Falls of the River *Anio*, and the antiquities in their immediate vicinity.

The beauty of the Falls of Tivoli was very seriously marred in 1826. Before this period, the river was precipitated over a massive stone wall erected by Pope Sixtus V., from whence it fell into a deep dark gulf, called the GROTTO OF NEPTUNE; but, in the autumn of that year, occurred an inundation of the *Anio*, which destroyed the wall, and undermining the neighboring rocks, swept away a bridge, a church, and many other buildings, and even threatened with destruction the beautiful Temple of Vesta; whereupon it became necessary to divert the course of the river, a work which was committed to the care of *Folchi*, a celebrated Roman engineer, who cut a tunnel through Monte Catillo, into which he turned the waters; and they now fall from two gothic arches, descending in a mass to the valley below, a distance of about 80 feet.

This inundation led to the discovery of two bridges, and a cemetery, in which were found a number of skeletons, and a cenotaph erected to the memory of *Lucius Memmius Afer Senecio*, Pro-Consul of Sicily, who died A. D., 107, with many other monuments, all of which, it is supposed, were destroyed by an inundation recorded by *Pliny*, as having taken place A. D., 165.

The *Temple of Vesta* stands upon the summit of a rock, opposite the Fall, and overhanging the valley. It is a building of exquisite beauty, of a circular form, 21 feet in diameter, and surrounded by an open portico, which originally consisted of 18 fluted columns, but 10 of which remain.

In the rear of this building is *The Temple of the Tiburtine Sibyl*, an oblong structure, having an open portico of 4 columns, and now a Church, dedicated to St. George.

From these Temples down to the valley, a tunnel has been excavated through the rock, which is lighted by apertures cut, at intervals, in the sides, and may be seen to the right of the cascade.

Returning from Tivoli we have, in the next scene, a very fine view of

ROME, FROM MONTE PINCIO.

Monte Pincio lies along the northern limit of the city, and is a favorite place of resort at about sunset, when its winding roads are crowded with pedestrians, and the carriages of the wealthy citizens and strangers.

In this scene we have, in the fore-ground, the *Piazza del Popolo*, which is entered by the *Porta del Popolo*, the north-most gate of Rome, built in 1561, from designs furnished by *Michael Angelo*, by the architect, *Vignola*. This gateway has 4 Doric columns, and is adorned with statues of St. Peter and St. Paul, by *Mochi*. In the centre of the *Piazza del Popolo* is a beautiful *Obelisk*, composed of red granite,

and covered with hieroglyphics, which originally stood in front of the Temple of the Sun at Heliopolis, from whence it was brought to Rome by Augustus, who placed it in the Circus Maximus, and it was erected in its present position in 1587, by Pope Sixtus V. This Obelisk is now surmounted by a cross, to the top of which, from the ground, is 116 feet. From this Piazza diverge three streets—in the centre, the *Corso*; between the *Corso* and the River Tiber, the *Via di Ripetta*; and between the *Corso* and Monte Pincio, the *Via del Babuino*. At the point formed by the *Corso* and the *Via del Babuino*, is the Church of *Santa Maria di Monte Santo*; and at the corresponding point, between the *Corso* and the *Via di Ripetta*, the Church of *Santa Maria de' Miracoli*. These Churches were built in the seventeenth century, and are alike; but they have little architectural beauty, and contain nothing of particular interest.

In the distance we have a fine view of St. Peter's, and the Vatican, and the Castle of St. Angelo. A very accurate idea of the vastness of St. Peter's, and the great Palace of the Vatican, may be obtained from this view, in which the mighty mass, towering above every surrounding object, is distinctly defined against the clear blue sky.

The *Castle of St. Angelo*, designed by Hadrian to be his mausoleum, was built by that Emperor, A. D. 130. His death occurring at Baïæ, he was buried temporarily at the villa of Cicero, in that neighborhood; but his remains were removed to this place by Antoninus Pius, who was likewise buried here, A. D., 161, as were also, thereafter, Marcus Aurelius, Commodus, Septimius Severus, Geta, and Caracalla.

This tomb is believed to have been converted into a fortress as early as the year 423, and derived its present name from an incident in the history of Gregory the Great, who, while passing the Castle in a procession, on his way to St. Peter's, whither he was going for the purpose of offering

prayers for the cessation of the pestilence which ravaged Rome immediately after the inundation of 589, saw the Archangel Michael upon the tower, in the act of returning his sword to its sheath, in indication of the fact that the progress of the pestilence had ceased. Immediately after this vision, the Pope erected a chapel upon the spot on which he had seen the Archangel stand, which was succeeded by a statue representing him as he had then appeared. This statue is of bronze, and was made for Benedict XIV. by the Flemish sculptor Wenschefeld.

The Castle of St. Angelo is a circular building, 188 feet in diameter. It is composed of peperino, a volcanic stone, and was originally incrustated with Parian marble. The base is square, and measured 253 feet each way. Upon each corner of the base stood a group of statuary, representing a man holding a horse; and many other statues also adorned the portico and cupola. According to Procopius, the Greco-Roman army of Belisarius, when besieged by the Goths, hurled these statues down upon their assailants. In the centre of the building are two small sepulchral chambers, which are entered by a winding passage, 11 feet wide, and 30 feet high, originally lined with marble, and paved with mosaic.

The entrance to the tomb was directly opposite to the Bridge, the ancient Pons Ælius, now the *Ponte St. Angelo*, which was also built by Hadrian, as a passage to the mausoleum. This Bridge is a noble structure, and ornamented, at the entrance, with statues of St. Peter and St. Paul; and upon the piers, with 10 other figures of angels. The two saints were erected in 1530, by Clement VII.; and the angels, by Clement IX., in 1688.

From the Palace of the Vatican to the Castle of St. Angelo, there extends a covered gallery of communication, which was commenced by John XXIII., and completed by Alexander VI., about the year 1500, except the roof, which was added by Urban VIII., in 1644.

The Castle of St. Angelo has long been used as a place of confinement for state prisoners, and furnishes accommodations for 150.

In the fore-ground of this picture, on the right, we have a group of peasants engaged in one of the dances of the country.

Following the course of the Tiber to the west, we now cross the Ponte St. Angelo, and passing the Castle, proceed to the entrance of the Piazza di San Pietro, for a nearer view of

SAINT PETER'S AND THE VATICAN.

Tradition tells us that in the first century, A. D., 90, and but 25 years after the martyrdom of Saint Peter, St. Anacletus, then Bishop of Rome, who had been ordained by Saint Peter, erected over the sacred spot of his interment a small oratory, which was succeeded, in 306, by a Basilica, raised by Constantine the Great. In the year 1450, that Basilica having fallen into decay, Nicolas V. laid the foundations of the present structure, the plans for which were furnished by Bernardino, Rossellini, and Leon Battista Alberti.

The great work of its erection progressed very slowly; many eminent architects were successively employed in its construction, and their plans were, from time to time, much modified. The designs of Bramante, however, who was called to the work in 1503, contemplated the present form of the building, and the erection of a great cupola, upon 4 huge pillars. The DOME, as now existing, was designed by Michael Angelo, but he did not live to see it completed. Its construction occupied a period of about 40 years. The *cupolas* are by Vignola; the façade and portico, by Carlo Maderno. The nave was completed in 1612, the façade and portico in 1614, and the Church dedicated on the 18th of November, 1626, by Urban VIII. The *colonnades* of the piazza are by Bernini, and were commenced in 1667; and

the *sacristy* was designed by Carlo Marchionni, and erected in 1780.

Between the dates of the foundation of Saint Peter's and its dedication, 176 years elapsed; and the entire course of its construction occupied 330 years, during which period there reigned 43 Popes.

The space covered by the building is estimated to be about 5 acres; and its cost, about \$75,000,000.

Everything about Saint Peter's is upon so grand a scale, the piazza is so vast, the porticoes so lofty, the statues, and other ornaments, of such colossal proportions, and the distance of the nearest point at which the eye can take in the whole of the mighty structure is so immense, that the first impression upon the mind of a visitor is invariably that of disappointment.

The piazza is oval, and terminates in an irregular square space, the breadth of which increases gradually towards the façade of the Church. Upon either side of the piazza is a colonnade, which is continued along the sides of the square, by corresponding covered galleries, up to the vestibule of the portico. The greatest diameter of the piazza, within the colonnades, is 777 feet; the open space at the upper end of the piazza, in front of the Church, is about 300 feet square. The colonnades form two semi-circular porticoes, with a breadth of 59 feet, and a height of 71 feet. They are composed of four rows of Doric columns, the two inner rows being far enough apart to permit two carriages to pass abreast. The whole number of columns in these porticoes is 284. There are, additionally, 64 pilasters, and upon the entablature stand 192 statues of saints, each statue being 11 feet high.

In the centre of the piazza stands a plain OBELISK of red Egyptian granite, which was brought to Rome from Helio-polis, by Caligula, and subsequently placed, by Nero, in his Circus, where in 1586, it lay prostrate in the sand. It was

removed to its present position, during that period, by Sixtus V., under the direction of the celebrated architect, Domenico Fontana, whose plan was selected by the Pope from 500 which had been submitted.

To accomplish this vast work, Fontana contrived 46 distinct machines, which were applied simultaneously, with the aid of 600 men, and 150 horses, and even then it required 8 days to raise the shaft from the earth; and although the distance from the spot on which it lay, to that on which it now stands, was scarcely 1000 feet, 4 months were occupied in its removal, and it involved a cost of about \$40,000.

The ceremonies attending the erection of this Obelisk were very imposing. High mass was celebrated in Saint Peter's; a solemn benediction was thereafter pronounced by the Pope upon Fontana and his workmen; and an order given, declaring that any one who should speak during the procession, should suffer death.

It happened, however, that, in the course of the operation, the ropes stretched so much, that the elevation could not be fully attained, whereupon it is said that an English sailor called out "*wet the ropes!*" which being done, they contracted sufficiently to bring the shaft to its position. But this story, so far as it has reference to the *sailor*, is contradicted, and is probably untrue, as the *Bresca* family enjoy, to this day, a privilege granted by Sixtus V. to their ancestor, for aid on that occasion.

This Obelisk is surmounted by a bronze Cross. It stands on the backs of 4 lions, and retains its position, without cement, by its own weight, which was estimated, by Fontana, to be 993,537 pounds. The height of the shaft is 83 feet 2 inches, the breadth of the base 8 feet 2 inches, and the entire height, from the pavement to the top of the Cross, 132 feet 2 inches.

Within the piazza, one upon each side, are two majestic

FOUNTAINS, the work of Carlo Maderno, each of which is 55 feet high, and throws a large body of water to an additional height of 9 feet; from whence it falls, first, into a basin of oriental granite, 15 feet in diameter, and thereafter into a basin of travertine, the diameter of which is 28 feet.

In this great piazza we have recently seen Pius IX. review 10,000 French soldiers, cavalry and foot, including one regiment of artillery, who had ample room for the performance of their evolutions, and might all have stood, without inconvenience, in the comparatively small square space which opens into the piazza before the Church.

A noble flight of marble steps, adorned with statues of St. Peter and St. Paul, leads up to the facade, which is composed of travertino, and ornamented with 8 Corinthian columns, and 4 pilasters, each column being 8 feet 3 inches thick, and 91 feet high. The length of the facade is 368 feet; its height is 145 feet; and it is surmounted by a balustrade, on which are placed 13 colossal statues, representing Christ and the Apostles, each of which is 17 feet high.

Beyond, and far above all these, towers the mighty *Dome*, the diameter of which is 193 feet. It terminates in a Lantern, surmounted by a ball of bronze gilt, 7 feet 6 inches in diameter, upon the outside of which, a light iron ladder leads up to the base of the cross, which is 16 feet high, and the distance from the ground to the top of the cross is 430 feet. Upon the right of the church stands

THE PALACE OF THE VATICAN.

This immense pile, a portion of which is known to have been standing in the eighth century, has been built at various times, and modified, and increased by almost every Pope, down to the present day, until it has reached a length of 1151 feet, and a breadth of 767 feet, and is said, with its gardens, to cover a space as large as the entire city of Turin, which contains a population of 125,000 souls. The different

apartments of the Vatican number nearly 5000, and it has upwards of 200 stair-cases, many of them very grand, and one of them, the *Scala Regia*, is one of the most celebrated works of Bernini.

Within this Palace is the *Capella Sistina*, the SISTINE CHAPEL, built in 1473, by Sixtus IV. This apartment is 150 feet long, and 50 feet wide. The walls are covered with fine frescoes. Those of the roof are by Michael Angelo, and very celebrated; and behind the high altar is the magnificent fresco of the LAST JUDGMENT, 60 feet high, and 30 feet broad, which was completed by Michael Angelo in his 67th year, after nearly 9 years' labor.

The LOGGIA OF RAPHAEL is also in the Palace of the Vatican. It occupies the second story of the triple portico, called the *Loggie*, and consists of 13 arcades, adorned with beautiful stuccoes and arabesques, by Giovanni d'Udina, and frescoes of Scripture History, by Raphael and his pupils. The Loggia leads to the STANZE OF RAPHAEL, which contain some of that great artist's most sublime productions, one of which is the celebrated painting of "*The School of Athens*."

Another apartment adjoining the Stanze contains the TAPESTRIES OF RAPHAEL; and beyond this is the GALLERY OF THE VATICAN, in which are Raphael's wonderful picture of "THE TRANSFIGURATION," his last great work—His superb "MADONNA DI FOLIGNO," and Domenichino's magnificent "COMMUNION OF ST. JEROME,"—with many other paintings of great merit.

In another part of this vast Palace is the MUSEUM, with its thousands of statues, the finest collection in the world. Here are the *Minerva Medice*, the *Apollo Belvedere*, and the *Laocoon*, with countless Sarcophigi, Busts, and Masks, Etruscan antiquities, and Egyptian curiosities.

Here, too, is the GREAT GALLERY OF INSCRIPTIONS, and the GALLERY OF MAPS—and the superb LIBRARY OF THE

VATICAN, founded in 1447, by Nicholas V., and containing 100,000 printed volumes, and 25,000 manuscripts; all of which, arranged in curious close cases, are entirely concealed; and, stretching far away behind the Palace, lie, like a scene of enchantment, its beautiful gardens.

One of the most magnificent spectacles in the world, is

THE ILLUMINATION OF SAINT PETER'S,

A very accurate representation of which is given in connection with this view.

It occurs, regularly, three times in the course of the year; once at Easter, and twice at the Festival of St. Peter and St. Paul.

On each of these occasions there are two illuminations—first, the SILVER ILLUMINATION, which commences at about half an hour after sunset, and is produced by 4400 lanterns, which cast a pale silvery light over the structure, much resembling that of the moon—and next, the GOLDEN ILLUMINATION, which takes place precisely at 9 o'clock, when, at the first stroke of the great bell, 1475 additional lanterns are lighted instantaneously, bathing the whole building in a golden glow, and defining every column and cornice, beginning upon either side of the extremity of the Piazza, and extending from the base to the balustrade, along the bands of the Dome, around the lantern, and up to the summit of the cross, in lines of fire.

Immediately after this occurs the wonderful display of fire-works, called the GIRANDOLA, at the Castle of Saint Angelo, from which are thrown in two separate discharges 9000 rockets, producing an effect, of the splendor of which no idea can be conveyed by description.

The illumination of St. Peter's is accomplished by men suspended with cords, upon the outside of the building. It

is a work of great peril, and each person, before entering upon the duty, receives the holy sacrament.

Having now considered the exterior of the Basilica, and witnessed its illumination, let us again, in the daylight, return to the Piazza, and approach the stupendous Temple of which it is but the court-yard, and we are astonished at the immense height to which each object towers, as we advance.

Ascending the broad steps, we find five great open entrances leading into the vestibule, which is 439 feet long, 47 feet broad, and 65 feet high.

The vestibule is paved with marble. At either end stands an equestrian statue; on the right, Constantine, by Bernini; and on the left Charlemagne, by Cornacchini; and in the centre, opposite the principal entrance into the church, is the NAVICELLA, a celebrated Mosaic, the work of Giotto, and his pupil, *Pietro Cavallini*, in 1298, representing Saint Peter walking on the sea.

Five doors, corresponding with the entrances into the vestibule, open into the church. The great bronze gates in the centre are only opened upon important festivals — and one of the adjoining doors, the *Porta Santa*, which is walled up, is only opened by the Pope, in person, on the Christmas eve of the Jubilee, which occurs once in 25 years.

Crossing the vestibule, we now enter one of the great doors, and have before us the subject of the next scene in the series,

THE INTERIOR OF SAINT PETER'S.

And here again, as in the Piazza, we are at first disappointed—a result, doubtless, attributable to the perfection of its proportions—the grandeur of every individual object, and the harmony of the whole.

"But thou, of temples old, or altars new,
Standest alone—with nothing like to thee—
Worthiest of God, the holy and the true.
Since Zion's desolation, when that He
Forsook his former city, what could be
Of earthly structures, in his honor piled,
Of a sublimer aspect? Majesty,
Power, glory, strength, and beauty—all are aisled
In this eternal ark of worship undefiled."

The form of St. Peter's, as we have already stated, is that of a Latin Cross. The nave is vaulted and divided from the side aisles by massive piers, sustaining arches, and adorned with Corinthian pilasters, and colossal statues. From each side aisle, opening before the great arches of the nave, are corresponding chapels.

The length of the church, within the walls, from the principal entrance to the end of the tribune, is 602 feet. The width of the nave at the entrance is 77 feet 6 inches, and toward the high altar it increases to 89 feet. The height at the entrance is 150 feet, decreasing towards the high altar to 145 feet. The width of each of the side aisles is 21 feet; the height 47 feet; the length 203 feet. The length of the transepts is 446 feet. The circumference of each of the four huge piers which support the Dome, is 232 feet. The diameter of the dome, from the external walls, is 193 feet. The circumference of the base of the dome is 623 feet; and the height, from the pavement to the base of the lantern over the dome, is 400 feet. The pavement is composed of the richest mosaic; the roof is decorated with gilding; the walls are encrusted with precious marbles of every hue, and adorned with mosaics, bassi-rilievi, and magnificent mausoleums. Tablets and sarcophagi project from the piers, and alternate with columns and arches, in endless variety.

Our first realization of the vastness of Saint Peter's was gained as we walked along the nave, in the direction of the

high altar, when every object appeared to recede as we advanced; and we found that the cherubs supporting the vases of holy water against the piers upon either side, which appeared to be of ordinary infantine proportions, were more than 6 feet high. But although our astonishment increased at every step, it did not reach a climax until we stood beneath the circle of the stupendous Dome, which rises in indescribable sublimity, and is appropriately crowned with a representation of the Almighty. It is also decorated with colossal statues and mosaics, precious marbles and gold, medallions, and Corinthian pilasters, and spiral columns said to have once adorned the Holy Temple at Jerusalem.

Immediately below the Dome is the Tomb of Saint Peter, to which the descent is by a double flight of marble steps. It is encircled by a marble balustrade, and 112 golden lamps are kept burning around it night and day. Directly over the Tomb rises the high Altar reserved exclusively for those ceremonies in which the Pope officiates; and above the high Altar towers the BALDACCHINO, a gorgeous canopy of solid bronze, supported by spiral columns, and covered with the most elaborate ornament. The Baldacchino is 93 feet high, and was made by Bernini, A. D., 1633, of metal taken from the roof of the Pantheon. It cost \$100,000; and the weight of the 4 columns, alone, is 186,000 pounds.

The *Tribune* is very richly decorated, from designs by Michael Angelo; the *Sacristy* is scarcely less elaborate; and the *Altars*, of which there are 30 in all, glitter with precious stones, and ornaments of silver and gold. The steps which descend upon either side of the high Altar, lead to a subterranean chapel called the *Grotte Vaticane*, which embraces that portion of the Basilica of Constantine appropriated to the tombs of the early Christian martyrs, the pavement of which still remains. It is lined with marbles, and richly decorated; and contains the sepulchres of Charlotte, Queen of Jerusalem and Cyprus; the Emperor

Otho II.; Adrian IV.; Boniface VIII.; Nicolas V.; Paul II.; and many more of the Popes, and other persons of distinction.

The *ascent to the Dome* is by a winding stair-way, which rises so gradually, that horses can traverse it without difficulty. Upon the roof are built the houses of the workmen, who are permanently employed in the repairs of the building, the cost of which, with the salaries of the officials, amounts to \$30,000 yearly. These dwellings are so numerous, that they seem to form a little town, which is supplied with water by a fountain ever flowing. Continuous passages and stairways lead on, between the drum and the exterior walls, to the galleries of the Dome, and finally up into the Ball, which is large enough to hold 16 people, and from whence the view of the city and surrounding campagna is magnificent.

In this scene Mr. Waugh has given us a grand Pontifical procession, which is moving along the nave, and in the foreground a group of contadini, and a Swiss guard.

From Saint Peter's, proceeding over to about the centre of the city, we now visit the subject of the next view,

THE PANTHEON.

"Simple, erect, severe, austere, sublime —
 Shrine of all saints, and temple of all gods,
 From Jove to Jesus — spared and bless'd by time,
 Looking tranquility, while falls or nods
 Arch, empire, each thing round thee, and man plods
 His way through thorns to ashes — glorious dome!
 Shalt thou not last? Time's scythe and tyrants' rods
 Shiver upon thee — sanctuary and home
 Of art and piety — Pantheon! pride of Rome!"

The Pantheon, which stands in a small piazza, now used as an herb-market, is the best preserved of all the antique

monuments of Rome. It was erected, as appears from an inscription on the frieze, by Agrippa, in his third consulate, B. C., 26, and subsequently restored by Hadrian and Septimius Severus.

The PORTICO, which is considered the most faultless specimen of architecture in the world, is 110 feet long, and 44 feet deep. It was originally approached by 7 steps, but 2 of which are now above the ground. It is composed of 16 magnificent Corinthian columns, surmounted by a superb entablature and pediment. Each column is a single block of red oriental granite, 46 feet 6 inches high, and 5 feet in diameter; and the bases and capitals are of white Grecian marble. The vestibule is supported by pilasters of white marble, fluted, and corresponding with the columns. The walls are of brick work, and were originally incrustated with marble, and the roof was covered with bronze gilt.

The door-way, which corresponds in style with the Portico, is of marble, 39 feet high, and 19 feet wide; and the great bronze doors are those originally placed there by Agrippa.

The Temple is a circular drum, supporting a dome, and has a diameter of 143 feet within the walls, which are 20 feet thick. The height of the summit of the dome above the pavement is equal to the diameter, being also 143 feet; and the building is lighted by a circular aperture, of 28 feet diameter, in the centre of the dome.

The pavement is of porphyry and giallo antico, the walls are lined with these and other precious marbles, and the interior of the dome was once covered with silver bassi-rilievi.

There are 7 large niches in the walls below, and 14 smaller ones above, divided by marble cornices, covered with sculpture; and each of these was once occupied by the statue of a god, either of precious marble, bronze, silver or gold; but they have all been lost, and the structure was

consecrated as a Christian church by Boniface IV., in the year 608, under the title of *Santa Maria Rotonda*.

Between the lower niches there are now altars, the third one of which, on the left, was endowed by Raphael, and here he is buried. The remains of Anibale Caracci, Baldassare Peruzzi, Perino del Vaga, Giovanni da Udine, Taddeo Zuccari, and some other eminent painters, also lie within the walls of the Pantheon.

There was, originally, a descent of some 7 or 8 feet from the entrance to the pavement of the interior, below which there is a reservoir to receive the rain which falls through the dome; and through this reservoir the waters of the Tiber periodically rise, and inundate the floor.

This venerable structure has suffered less from natural decay, than plunder. As early as 657, the Emperor Constant II. stripped the exterior bronze plates from the roof; and Urban VIII., in 1633, carried away those of the interior, which even then amounted to 450,250 pounds of metal, to be converted into the Baldacchino of Saint Peter's, and cannon for the Castle of St. Angelo. It was also by order of this same Pope that Bernini placed upon the portico of the Pantheon the two little spires which so disfigure it, and have been, not inappropriately, compared to ass's ears.

Our next view is a representation of

THE CARNIVAL IN ROME.

This season of festivity properly extends from New Year's day to the beginning of Lent; but the masking is confined to the last eight days, and the most intense excitement prevails during the last three.

For this festival, the Corso, throughout its entire length, is decorated with rich hangings of silk and velvet at the balconies; and from about mid-day until sunset, is crowded with masks of every description, on foot and in carriages.

The carriages pass through the streets in long lines, upon either side; the remaining space is occupied by pedestrians; and the balconies are filled with spectators. All distinctions, whether of rank or profession, are, for the time, forgotten. Nothing is heard but strains of music, and shouts of mirth, and nothing seen but the most extravagant buffoonery. The disguises are of every conceivable character; men assume the attire of women, women appear in military uniforms, the costumes of all nations are seen, and not unfrequently the maskers appear as monkeys, crocodiles and bears, and even pumpkins and cabbages, bottles, bags and jars. They pelt each other, indiscriminately, with flowers, and sugar-plums, and mock-comfits made of plaster of paris, and pour them in profusion from the balconies and carriages; and yet, amid all the confusion, a strict precedent prevents personal offence, and preserves public tranquillity.

The amusements of each day end with the Corso de' Barberi, in which the horses, decorated for the race with gay ribbands and tinsel, without riders, and urged on by loose spurs suspended from their backs, are started from the Piazza del Popolo, and stopped by a canvass barrier stretched across the street at the Piazza di Venezia; and at the close of the last day occurs the *moccoli*, in which every one appears, at dark, with a lighted candle, the flame of which he endeavors to preserve, while he extinguishes those of all the others.

"Sia ammazzato chi non porta moccolo!"

"Death to him who does not carry the candle!"

And then, when the excitement has reached the highest possible pitch, above the uproar, are heard the great bells of Saint Peter's, a gun from the Castle of Saint Angelo, and the lights are out, and the Carnival is ended.

The scene presented in this painting is taken from the

Piazza di San Carlo, and the Church on the right is the Chiesa di San Carlo al Corso.

In our next view we have

THE ROMAN FORUM.

The FORUM ROMANUM, now called the *Campo Vaccino*, or *Cattle Field*, because, in the fifteenth century, it became a favorite place of resort for the cattle of the neighborhood, is unquestionably the most interesting portion of Rome; and yet its real extent, its precise boundaries, and even the names of its ruins, have been, for centuries past, mere matters of conjecture; and the antiquarians who have, from time to time, wandered among its prostrate columns, and crumbling arches, have, while becoming bewildered themselves, by their conflicting declarations, done, perhaps, more to deepen than dissipate the dimness of uncertainty which overhangs their history.

It is certain, however, that the Roman Forum lay within a hollow space, between the Capitoline and the Palatine, and, it is pretty well established, between the Capitol and the Arch of Titus; and that it was about 600 feet long, and from a width of about 180 feet, near the Capitol, decreased to about 110 feet, at the other end. Above this spot has gradually accumulated earth and rubbish, until, except in some places where excavations have been made, it now lies from 15 to 30 feet below the surface.

Without attempting a description, or even an enumeration of all the interesting objects which have probably existed, and the remains of some of which may still be seen in and about this portion of Rome, we shall merely notice those more prominently presented in the view which Mr. Waugh has here given us; and first, in the fore-ground, on the left, we see three noble fluted Corinthian columns, of Lima marble, supporting a rich entablature, which were long believed to have formed an angle of the *Temple of Jupiter*

Tonans; but it is now pretty satisfactorily settled that they are the remains of the *Temple of Saturn*. On the right is a portico, composed of eight Ionic columns of granite, with bases and capitals of white marble, also surmounted by an entablature, which was formerly supposed to have belonged to the *Temple of Fortune*, but is now believed to have formed a part of the *Temple of Vespasian*.

Beyond the ruins of the first of these Temples stands the magnificent *Arch of Septimius Severus*, which was erected by the Senate and people of Rome, A. D., 205, in honor of the Emperor and his sons, *Caracalla* and *Geta*. It is built of Grecian marble, and consists of one large central, and two small side arches. Each front is adorned with four composite columns, and bassi-rilievi, recording the prominent events of the Oriental wars. A flight of 50 steps, in one of the piers, leads up to the top, upon which originally stood a triumphal car, containing figures of the Emperor and his sons, and drawn by six horses abreast. When *Caracalla* murdered his brother, eight years afterwards, A. D., 213, he removed his figure from the car, and obliterated his name from the inscription, in which the erasure is still visible.

Receding still from the fore-ground, we see, in the centre of the picture, a single Corinthian column, which was called, by Byron, the

“Nameless column, with a buried base,”

and of which nothing was known before the year 1813, when an excavation to the pedestal disclosed the fact that it was erected in honor of the Emperor *Phocas*, by *Smaragdus*, Exarch of Italy, A. D., 608. It is composed of eight pieces of Greek marble, and was originally surmounted by a statue of the Emperor, in gilt bronze. The name of *Phocas* was obliterated from the inscription by *Heraclius*, his successor.

To the right of the Column of Phocas, and more distant, are three beautiful Corinthian columns, which were once pronounced the ruins of the *Temple of Jupiter Stator*, but more recently, the remains of the *Græcostasis*, or Hall in which the Senate received the ambassadors of friendly powers; and, within a still later period, a portion of the *Temple of Minerva Chalcidica*, which was built by Augustus.

To the left of the Column of Phocas, we see, in the distance, a ruin formerly supposed to be that of the *Temple of Peace*, but now called *The Basilica of Constantine*, which consists of three stately arches, with vaulted roofs, fretted with coffers, and some further remains, indicating the fact that it was originally a structure of stupendous proportions.

Through the space between the Column of Phocas and the Columns of the Temple of Minerva Chalcidica, may be seen the *Arch of Titus*, which was erected, after his death, by the Senate and people of Rome, to commemorate the conquest of Jerusalem. It is a single arch, of Pentelic marble, and the most beautiful in Rome. Each front was originally ornamented with four fluted composite columns, of which some portions still remain. It is also decorated with numerous bassi-rilievi, two of which are very fine, and one of them (exceedingly interesting as a record of Scripture history) contains a representation of the spoils taken from the Temple at Jerusalem, consisting of the Table of the Show-bread, the Seven-branched Golden Candlestick, the Silver Jubilee Trumpets, and the Incense Vessels, which correspond with the description given by Josephus; and as they were, no doubt, copied from the originals, may be considered the most faithful representations of these sacred objects in existence.

The *Via Sacra* passed through the Arch of Titus, and its course along the side of the Forum may be traced by a double avenue of trees, extending in the direction of the Arch of Septimius Severus.

In the back-ground, beyond the Arch of Titus, to the left, may be seen the COLISEUM, and to the right lies the PALATINE, over which are scattered the shapeless ruins of the great *Palace of the Cæsars*.

“Cypress and ivy, weed and wall-flower grown
Matted and mass’d together, hillocks heap’d
On what were chambers, arch crush’d, columns strown
In fragments, choked-up vaults, and frescoes steep’d
In subterranean damp, where the owl peep’d,
Deeming it midnight:—Temples, baths, or halls?
Pronounce who can; for all that Learning reap’d
From her research hath been, that these are walls.

Behold the Imperial Mount! ’tis thus the mighty falls.”

In the last view of this series, we have

THE COLISEUM.

The *Flavian Amphitheatre*, first called the *Coliseum*, in the eighth century, was founded by Vespasian, A. D., 72, and completed by Titus, A. D., 80. The architect is believed to have been Gaudentius, a Christian martyr.

It received successive additions, alterations, and repairs from later Emperors, until the year 519, when it was restored by Theodoric, the Goth. During the middle ages it was converted into a fortress. For 200 years, commencing in the fifteenth century, it became little more than a stone quarry; and during this period, several splendid palaces were built from its materials—the great *Farnese Palace*, the noblest in Rome, and also the *Barberini Palace*, touching the construction of which it was said, “*What the Barbarians did not, the Barberini did.*”

From this time it lay, neglected and decaying, until the year 1750, when it was consecrated, by Benedict XIV., to the memory of the Christian martyrs who had perished

in its arena ; and since that date, it has been carefully preserved, but about two-thirds of the structure had been previously removed.

It is built chiefly of huge blocks of travertine, which were secured with cramps of bronze. Its form is elliptical ; the outer wall is 157 feet high, and divided into four stories, the three lower presenting, each, 80 arches, separated by half columns, the first range Doric, the second Ionic, and the third Corinthian ; the fourth story being a solid wall, faced with Corinthian pilasters, and pierced with 40 rectangular windows.

The *interior* presents an oval arena, 287 feet long, and 180 feet wide, around which, resting upon arches gradually rising toward the outer walls, are arranged the seats, in four tiers, corresponding with the external stories. The centre of the arena is now occupied with a wooden cross, around which are 14 stations of prayer.

The Coliseum, including the walls, is 620 feet long, by 513 feet wide, and covers a space equal to about 6 acres. It seated 87,000 spectators. At its dedication, by Titus, a series of gladiatorial shows continued for 100 days, during which period several thousand gladiators, and 5,000 wild beasts, were sacrificed in the arena, after which it was flooded with water, and the entertainments closed with marine contests.

During the early persecutions, this arena exhibited many a barbarous scene, and was drenched with the blood of hundreds of Christian martyrs, some of whom, including Saint Ignatius, were brought to Rome expressly that they might be devoured by the wild beasts of the Coliseum.

The last gladiatorial exhibition took place during the reign of Honorius, in the year 404, upon which occasion an Asiatic monk, whose name was Telemachus, rushing into the arena, separated the combatants ; whereupon the Prætor Alypius ordered the gladiators to put him to death, which

they instantly did; but Telemachus was canonized, and Honorius abolished the exhibitions. A show of wild beasts which occurred here in the reign of Theodoric, A. D., 500, is the last of which we have any historical record.

Mr. Waugh has presented the mighty ruin, in this scene, by night, bathed on the right by a flood of pale moonlight, while the deep shadows on the left are broken by a lurid glare from some torches borne in a funeral procession of monks.

Leaving Rome by the *Porta San Giovanni*, we enter upon the high post-road to Naples, and having travelled about 60 miles to the south-east, we pass through the subject of our next view,

TERRACINI,

a very ancient and once opulent town, built by the Volscians, and originally called *Anxur*, beautifully situated beyond the Pontine marshes.

The most remarkable object at Terracini is a huge rock, overhanging the town, upon the lofty summit of which are the ruins of the *Palace of Theodoric*.

At a short distance may be seen an arch spanning the road upon the boundary line between the States of the Church and the Kingdom of Naples.

This neighborhood was formerly much infested by banditti, who became so formidable, that, in 1826, the numerous military posts along the road presented the appearance of a lengthy camp. They were finally exterminated, however, and, since the capture of Gasperoni, the last of the Roman banditti, travellers have been comparatively secure.

We have a brigand, and some fishermen, in the foreground of this picture.

SECTION THIRD.

SOUTHERN ITALY.

Pursuing our course still to the south-east, for some 70 miles further, we next enter the city of

NAPLES.

Naples is the most populous city in Italy, and in beauty of situation, probably, unequalled by any other city in the world.

It presents a front of about three miles, at the head of a noble bay nearly 30 miles in diameter; and contains, within a circumference of about eight miles, a population of 400,000 souls.

The streets of Naples, which number 1340, are paved with square blocks of lava, much resembling blue granite. They are generally narrow, but widen occasionally into piazze, of which there are 14; and are ornamented, at various points, with fountains, numbering, in all, 11.

There are 450 churches in Naples, including those connected with the convents, of which there are 118—76 for women, and 42 for men; and the whole number of ecclesiastics in the city is 15,000.

Many of the churches are noble structures, and enriched with valuable works of art.

The *Cathedral* is dedicated to *Saint Januarius*, whose relics lie in a subterranean chapel, beneath the high altar—and in the chapel of the saint, called *Il Tesoro*, is preserved in two small vessels some of his blood, which is said to liquefy three times every year.

This chapel is a fine rotundo, surmounted by a cupola, supported by 42 Corinthian columns of rich marble, and paved with mosaic. The interior of the cupola is adorned with frescos by Lanfranco, and the walls with superb paintings, representing the miracles of the saint, by Domenichino, Spagnoletto, and Stanzioni.

The high altar is faced with massive bassi-rilievi in silver; above is a figure representing Saint Januarius in the act of blessing the people; and, upon festival occasions, a bust of the saint, of silver, with a head of gold, and 50 statues, and busts of other saints, all of silver, and many of them decked with costly jewels, are placed in this chapel.

The great *Museo Borbonico*, or *Studii*, of Naples, is one of the most interesting museums in the world, particularly for its vast collection of antiquities, comprising statues in marble and bronze, bassi-rilievi, frescoes, and mosaics, gems, and articles in gold and silver, household goods, instruments, and utensils, and papyri manuscripts, collected from Herculaneum and Pompeii.

In addition to which it contains much other fine statuary, Egyptian and Etruscan antiquities, an extensive gallery of paintings, many of which are very celebrated, and a library of 150,000 printed volumes, and 3000 manuscripts.

Among the statues are the magnificent group of the *Toro Farnese*, the colossal *Hercules of Glycon*, Atlas supporting the celestial Globe—the *Venus Callipyge*, the rival of the *Venus de Medici*, attributed to Praxiteles, and the great statue of *Aristides*, one of the most splendid specimens of antique sculpture in existence.

Naples contains many stately palaces, several fine old

castles, 5 public libraries, 18 colleges and schools, 14 hospitals, and 7 theatres, one of which, the *San Carlo*, is the most splendid in Italy. This theatre was nearly destroyed by fire in 1815, but rebuilt during the following year. It is gorgeously decorated, and has six tiers of boxes, which, with the parquette, will seat 4500 persons.

The most beautiful portion of the city of Naples is that called the *Riviera di Chiaja*, a spacious avenue running along the bay, in the direction of the grotto of Posilipo. It is lined on one side with fine palaces, and divided on the other from the bay by the *Villa Reale*, a charming public garden, composed of groves of myrtle and orange-trees, divided by winding gravelled walks, bordered with flowers of every hue, and ornamented with miniature temples of white marble, fountains and statuary.

Our first scene in Naples is from the piazza in front of this enchanting enclosure, commanding a view of the gates of entrance, with the principal promenade in perspective, a portion of the Chiaja, and the Bay. A flag-staff, which rises above the trees within the villa, marks the location of the studio, which Mr. Waugh, by special permission of the king, occupied during his residence in Naples. Beyond the villa we see the *Vomero*, a chain of rolling hills, which, rising immediately behind the city, extends far down the shore of the bay, covered with vines and verdure, and crowned with beautiful country-seats.

At a short distance below the Villa Reale is the celebrated *Grotto of Posilipo*, a tunnel cut through the Vomero, about 2500 feet long, 80 feet high, and 25 feet wide.

This grotto is of great antiquity, but nothing is known of the history of its construction. It is ventilated by passages opening through the roof and leading to the surface above, and partially lighted with lamps suspended, at intervals, over the road. On the hill-side, overhanging the entrance to the grotto of Posilipo, is the *Tomb of Virgil*.

In the piazza forming the foreground of this view, are some characteristic Neapolitan groups. On the left the *Sorbettaro ambulante*, vending his *sorbetto*, or ice-cream—then the *Pulcinella*, a favorite street-show, in which puppets are exhibited above an enclosed screen, within which the showman is concealed; and on the right the *Tagliaborse*, or pick-pocket of Naples.

Pocket-picking, in Naples, is a *profession*, for which practitioners are carefully educated, from a very early age. They become exceedingly expert, and devote their attention principally to stealing pocket-handkerchiefs, of which there are probably 25,000 abstracted annually, from the pockets of pedestrians.

Having entered the city by land, we have naturally first made ourselves acquainted with its streets and buildings, and more prominent objects of internal interest. But it is indispensable to a perfect appreciation of its grandeur that we see it as presented in our next view of

NAPLES FROM THE BAY.

From the deep blue waters of the bay, the city with its white and rose-colored palaces, interspersed with grey old castles, towers and domes, rises around the acclivity of one of the hills of the Vomero in the form of an amphitheatre, crowned with the *Fortress of Saint Elmo*.

On the left lies the *Castello del Uovo*, founded upon a rock, and connected by a long low water battery with the shore, along which stretches the quay of the *Santa Lucia*, to the *Royal Palace*. To the right of the palace is the *Castel Nuovo*, the *Tower of the Lantern*, and the *Porto*. Beyond these, the *Castel* and church, *Del Carmine*. And from thence the city sweeps around the curve of the bay, and with *Portici*, *Resina*, *Torre del Greco* and *Torre dell' Annunziata*, forms an unbroken line of buildings for ten miles along the shore.

The distant heights beyond the city of Naples are crowned on the left with the *Convent of the Camaldoli*, and on the right with the *Royal Palace of Capo di Monte*—and immediately behind the towns of Portici and Resina, is *Vesuvius*.

The *Fortress of St. Elmo*, which overlooks the city, was built by the Normans, and stands upon a huge rock, containing many subterranean apartments, now occupied by state prisoners.

In the vicinity of the Fortress is the ancient Certosa of San Martino, and within its walls the most splendid church in Naples. The church of San Martino was built from designs furnished by the *Cavaliere Fansaga*, and the interior is equalled in the magnificence of its embellishments by few churches in the world.

The walls are encrusted with costly marbles, and decorated with fine sculpture and splendid paintings, one of which is the masterpiece of Spagnoletto. The pavements are composed of elaborate mosaics, and the high altar is inlaid with precious stones, and richly adorned with ornaments of silver and gold.

The *Castello del Uovo*, or Castle of the Egg, derives its name from its form. It was originally the *Villa of Lucullus*, and converted into a fortification by Frederick II.

The *Santa Lucia* is a noble quay, ornamented with an elaborate white marble fountain, and beneath its double flight of steps is a remarkable spring, the waters of which are strongly impregnated with sulphur.

The *Royal Palace* is an imposing structure, built from the designs of *Domenico Fontana*. It contains many magnificent apartments, richly furnished, and adorned with numerous works of art.

The *Castel Nuovo* was built by *Charles of Anjou*; the architect was *Nicolo Pisano*. It was commenced in 1283,

and completed in 1546. At the entrance is a fine triumphal arch, erected in 1470, in honor of Alphonso of Arragon.

The *Tower of the Lantern* is 100 feet high, and surmounted with a brilliant fixed light. It stands upon the molo which divides the *Porto* from the *Porto Militare*.

The *Castel del Carmine* is a massive pile, but without architectural beauty. Immediately behind it is the *Piazza del Mercato*, the market-square where commenced the Insurrection of *Massaniello*, and within which stands the church of *Santa Maria del Carmine*, founded, with the adjoining monastery, by the Empress Margaret, with the money brought too late for the ransom of her son Conradin, whose remains, with those of his cousin Frederick, are buried behind the high altar. It is richly adorned with rare marbles, and, from the mosaic pulpit, Massaniello harangued his followers.

The city of Naples extends beyond this point only to the *Bridge of the Maddalena*, but Portici commences immediately upon the other side, and between it and the succeeding towns there is no visible line of division. *Portici* contains a population of 5000; *Resina*, 9000; *Torre del Greco*, 15,000; and *Torredell'Annunziata*, 9000.

The *Convent of the Camaldoli* is distant about five miles from Naples, and from its lofty position commands a magnificent view.

The *Palace of Capo di Monte* contains some fine apartments, and has extensive gardens. It is one of the suburban palaces of the king, who has one also at Portici, and another at Caserta.

Vesuvius presents in this view the appearance it usually wears during periods of repose. There is an emission of more or less smoke from the crater at all times. It is very usual for travellers to visit the mountain, and in the next painting we have

THE ASCENT OF VESUVIUS.

Vesuvius is a double mountain, rising to a height of 3,400 feet above the level of the sea, and having an extended base, the circumference of which is about 40 miles. The summit consists of a crescent of cliffs on one side, called Somma, and on the other of the cone of the principal crater, between which lies a ravine called *Atrio de' Cavalli*, or the Hall of Horses, because the horses of persons who ascend the cone are left in this valley.

The distance from Naples to Resina, the point from which the ascent is commonly made, is about seven miles. A good road winds up the side of the mountain to the Hermitage, a dilapidated convent, from whence visitors, who have come thus far in carriages, continue their journey on mules or horses, passing a noble stone observatory recently erected by the King, and finally arriving at the base of the cone, which rises very abruptly to the height of about 700 feet. Here the mules are abandoned, and the ascent of the cone is performed either by climbing, with or without assistance, slowly up to the summit, or by means of a *palanchino*, formed with a chair lashed between horizontal poles, and borne upon the shoulders of two men.

The journey from Resina to the base of the cone occupies about two hours and a half, and the ascent of the cone an hour more.

The crater presents a great chasm, about three miles in circumference, lined with sulphurous deposite, and emitting, at intervals, a sulphurous vapor. It is impossible, however, to give anything more than a merely general description of its appearance, as it changes continually. We have seen it sometimes presenting a funnel-like, or concave surface, of but little depth; sometimes almost level with the sides, and at other times an awful gulf, with jagged walls, and a depth

which seemed fathomless. In some instances we have been able to walk over it upon a solid plain ; at others, to enter it, and descend for several hundred feet ; and at others, we have seen it emitting flames and smoke, discharging torrents of liquid fire, and throwing red-hot rocks for thousands of feet into the air ; while the whole cone was shaken with the violence of continuous explosions, which were heard at a distance of 20 miles.

The exterior of the cone is covered with loose scoriæ, in some places overcast, to a considerable depth, with black ashes, and in others broken with crevices casting out an intense heat.

Below the cone, for a considerable distance around, the sides of the mountain are covered with the remains of former eruptions ; and in some directions, vast heaps of black scoriæ mark the course of lava tides which have swept far down among vineyards and villages.

The ascent of the cone is always made upon the loose lava, which furnishes a tolerable foothold ; but the descent, among the ashes, through which one may glide down with great velocity.

The first *eruption* of Vesuvius of which we have any record, occurred A. D., 79 ; and the first discharge of *lava*, in the sixth eruption thereafter, A. D., 1036. From 1036 to 1666, there were six more eruptions ; and from that of 1666, down to the present time, they have continued, with more or less violence, at various brief intervals.

The eruption of 79 overwhelmed the cities of *Herculæum* and *Pompeii* ; and one which occurred in 1794, destroyed a portion of *Resina*, and the entire town of *Torre del Greco*, killing more than 400 of the inhabitants, who then numbered about 18,000.

In the first of these eruptions, *Dion Cassius* informs us that “day was turned into night, and light into darkness ;” and that the “dust was so abundant, that it reached Africa,

Syria and Egypt, and filled the air above Rome, and overclouded the sun:" and we know that, at later periods, the ashes have been frequently carried to very distant places.

In the "Ascent of Vesuvius," we have, in the fore-ground, several persons in the act of climbing the side of the cone; and, in the distance, a magnificent view of the Bay of Naples, for which this point is very celebrated.

Immediately below the mountain lie *Portici*, and the *City of Naples*, along the margin of the Bay; beyond, the little *Island of Nisida*, now the Neapolitan Lazaretto; and then *Pozzuoli*, the *Bay and Castle of Baia*, *Cape Misenum*, the *Island of Procida*, and the *Island of Ischia*—embracing an extensive region, once covered with magnificent temples, and palaces, and villas, of all of which nothing now remains but here and there a mouldering ruin; and beyond all these, stretching far away to the horizon, the blue waves of the Mediterranean.

The ascent of Vesuvius usually occupies a day, and another may be profitably spent in visiting the two cities which were buried at its base. Our next excursion shall, accordingly, be made to them; and first, to

HERCULANEUM.

This city lies beneath Portici and Resina. Of its origin, as well as of that of Pompeii, nothing is certainly known. It is supposed, however, that they were both founded by the Greeks; and we have ample proof that they ultimately became large and flourishing cities.

On the 16th of February, A. D., 63, both Herculaneum and Pompeii were seriously injured by an earthquake; and during the 16 subsequent years, there occurred various similar convulsions, all of which are believed to have indicated the approach of the dreadful catastrophe of the 23d of August, A. D., 79, when they were overwhelmed, not by

lava, but by stones and ashes thrown upon them in vast quantities, mingled with scalding water. Subsequent eruptions, however, have over-run Herculaneum with torrents of lava also, beneath which most of the city now lies buried, at a depth of 68 feet; and some portions of it are as much as 100 feet below the surface.

The earliest discoveries made at Herculaneum were in the year 1711, by a peasant, who, in sinking a well at Portici, found several pieces of mosaic, which he sold to Emanuel de Lorraine, Prince de Elbeuf, who also bought of him the privilege of extending the excavation, in the course of which he found several fine statues, and finally arrived at a circular temple, adorned with sculpture, and supported by columns of oriental alabaster. Further investigation was thereupon prevented by the government, nor was it resumed until 1736, 25 years afterward, when Don Carlos, then King of Naples, purchased the property of the Prince de Elbeuf, and continuing the excavations for some distance, discovered the city.

In view of the depth and solidity of the lava, however, and of the difficulty of prosecuting the work below without endangering Portici and Resina, it was finally abandoned. It was ascertained, however, that the streets of Herculaneum are paved with lava, and have elevated side-walks; and that the buildings are of stone, adorned with frescoes, and paved with mosaics. Many dwellings were opened; also a forum, 228 feet long; two temples, one of them 150 feet long; and a theatre, which would contain 10,000 persons. A great many statues, in marble and bronze, paintings, mosaics, and household utensils, and a collection of 1756 manuscripts, were also found, and placed in the Royal Museum at Naples.

The theatre is open to visitors. It is entered by a flight of steps, cut in the lava, descending to a depth of 68 feet, but can only be examined by means of torches; and, from

the pavement below, may be seen the unfinished well, which was opened into the building, and led to the discovery of the city.

With the exception of this theatre, and a small portion of the Appian Way, bordered by buildings, which Mr. Waugh has made the subject of the view of Herculaneum, the excavations have been all filled in.

From Herculaneum, a ride of about seven miles around the base of Vesuvius, to the south-east, brings us to

POMPEII.

The declivity of the mountain towards Herculaneum being more abrupt than in the direction of Pompeii, the latter city is more distant from the crater, and hence the lava streams which have more than once flowed over Herculaneum, have never yet reached Pompeii, which is merely imbedded in ashes, and lies at a depth scarcely exceeding 15 feet.

As early as the year 1592, *Domenico Fontana*, a celebrated architect — the same employed by Sixtus V., six years before, to place the Obelisk in the Piazza of the Vatican — while engaged in cutting a water-course across the site of Pompeii, observed, at various points, the remains of buildings; but the matter attracted little attention.

In 1689, 97 years afterwards, some further discoveries led to the opinion that there were extensive ruins concealed beneath the surface in that neighborhood; but 66 years more were still permitted to pass before the excavations were really commenced, in 1755, 1676 years after the city was buried; and since that date they have advanced so slowly, that, although a hundred years have now elapsed, scarcely one-fourth of the city has been opened.

The walls of Pompeii have a circuit of about two miles. They extended, on either side of the city, to the sea, which

has now retired to a distance of about two miles from what is believed to have been its original line, and had 12 towers and 6 gates.

Within the city, there have been thus far excavated 80 dwelling-houses, many small shops, the public baths, two theatres, the amphitheatre, eight temples, the forum, a basilica, and a prison, with some other public buildings of less importance, and several fountains; and without the walls, a suburban villa, and many mausoleums.

The *streets*, of which 20 have been, so far, excavated, are mostly narrow, the chariot-way rarely exceeding 10 feet in width; but, in almost every case, they have, additionally, foot-pavements of from 2 to 3 feet wide, upon either side, bordered with curb-stones, from 12 to 18 inches high. The chariot-ways are paved with large pieces of lava, irregularly formed, but joined with great accuracy; and the foot-pavements with small round stones, or coarse mosaic. The ruts made by the chariot-wheels are still very distinct, and in many places the side pavements are much worn by the feet of the inhabitants.

The *dwelling-houses* are generally small, built of lava, and coated with plaster; and few of them appear to have had upper stories. There are, however, some mansions of considerable extent, richly decorated within with marble colonnades and fountains, pavements of mosaic, statuary, paintings and arabesques; but even these are usually surrounded with shops.

The *shops* are generally very contracted. In many cases, they have signs over the entrances, made of baked clay, and colored, or painted upon the walls, indicating the character of the wares once sold within.

The dwelling-houses contain few private baths. The *public baths* occupied a space of about 100 feet square. They are paved with marble, and were supplied with hot and cold water.

The two *theatres* of Pompeii would contain, respectively, 1500 and 5000 persons, and the *amphitheatre*, 10,000. This building is oval, and, externally, 430 feet long, and 335 feet broad.

The temples are the *Pantheon*, and seven others, dedicated to *Jupiter*, *Venus*, *Hercules*, *Æsculapius*, *Isis*, *Quirinus*, and *Fortune*. These temples were richly adorned with columns and altars, rare marbles, statuary, and bassi-rilievi, paintings and arabesques.

The *Forum*, which was the Exchange, or place of public business, has been selected, by Mr. Waugh, as the subject for our view within the walls of Pompeii. It consists of an area of about 500 feet long, and 120 feet broad, surrounded on three sides by covered porticoes, supported by Doric columns, 12 feet high, and 2 feet $3\frac{1}{2}$ inches in diameter, and paved with marble. In the centre were numerous statues, erected in honor of distinguished citizens; and the porticoes extended along the fronts of various public buildings.

Our view is taken from the south end of the Forum, which was originally occupied by three buildings, of about equal size, the central one being the *Ærarium*, or Treasury; and those upon either side, *Curia*, or assembly rooms for the magistrates. They were all lined with marble, and decorated with columns and statuary.

Standing immediately before these ruins, we have, in the fore-ground, four of the columns which supported the portico, with some pieces of entablature. These columns were found prostrate, having probably been thrown down by the earthquake of 63, in which the Forum suffered very seriously; and the pieces of entablature which lie over them had never been raised to their proper places, but were, doubtless, brought here to be used in the repairs which were in progress at the time of the destruction of the city.

Immediately beyond the third column to the right is a large brick pedestal, originally incrustated with marble, which

supported an equestrian statue; and to the right of, and beyond this, are other pedestals, varying in form and character, to correspond with the different statues with which they were surmounted.

To the left of the large pedestal is an isolated brick arch, also originally covered with marble, upon which stood the Tutelary Deity of the city; and scattered over the pavement are some fragments of *amphoræ*, or wine jars, which were always made of an oblong form, and with pointed ends, that they might be conveniently kept upright, by sticking them in the ground.

In the distance, we see the north end of the Forum, occupied in the centre by the *Temple of Jupiter*, which was a stately structure, approached by a broad flight of marble steps, with an equestrian statue upon either side, and adorned with lofty columns, and pavements of marble mosaic. This Temple was 120 feet long, 43 feet broad, and 60 feet high.

Upon each side of the Temple stands an arch; that on the left, or west side, was probably merely an entrance-way, but that upon the east was a triumphal arch, covered with marble, and ornamented with Corinthian columns and statues.

Adjoining this arch, on the east side of the Forum, was the *Pantheon*, 120 feet long, and 90 feet broad, which contained 12 pedestals, encircling an altar. The walls were decorated with paintings, statues placed in niches, and arabesques.

Next to the Pantheon stands the *Senaculum*, or Hall of the Senate, or Town Council. It is 83 feet long, and 60 feet broad, and was adorned with a portico composed of fluted Ionic columns, of white marble; and contained an altar, a semi-circular recess with an elevated seat, pedestals and statues.

Adjoining this building is the *Temple of Quirinus*, a very

small structure, standing upon a basement, within a court, 57 feet 6 inches long, and 50 feet 7 inches broad. The Temple contains a pedestal; and in the court before it, there is an altar of white marble, with a basso-relievo, and rich mouldings.

Next to this Temple is what is termed the *Crypto Porticus and Chalcidicum*, built by *Eumachia*, a structure supposed, from inscriptions upon it, to have been erected at the cost of the Priestess *Eumachia*—a statue of whom, habited as a vestal, was found therein,—and appropriated to the use of the *fullers*, and probably occupied as a *cloth market*. It has an area of 130 by 65 feet, and was ornamented with double galleries, a portico, and Corinthian columns of white marble.

There is one other building on the east side of the Forum, adjoining the *Curiae*, but without inscription; and it is not known to what use it was appropriated.

Returning again to the north end of the Forum, we find upon the *west* side, first, the *Prison*, with narrow doors barred with iron, and enclosing dungeons, in which were found two skeletons with iron shackles upon their legs, who were probably forgotten in the confusion of the great catastrophe.

Next to the prison, coming south, is a building of 100 feet in length, by 25 feet in breadth, which is believed to have been the *Public Granary*; in the vicinity of which, in a recess, were found the public measures for wine, oil, and grain. Adjoining this is the *Temple of Venus*, which stood in an open area 150 feet long, and 75 feet broad, surrounded by covered porticos, and adorned with fluted Corinthian columns of white marble. The walls beneath the porticos were brilliantly painted. The cell of the temple was approached by a flight of steps, upon either side of which was a pedestal. Within the cell was a statue of

Venus, and before it an altar surmounted with a black stone.

Between the temple of Venus and the Curiaë, on the west side, is the *Basilica*, or Court of Justice, the largest building in Pompeii, being 220 feet long, and 80 feet wide. It was entered through a vestibule by 5 door-ways. The roof was supported by 28 Ionic columns. The pavement was of marble, and at the upper end was an elevated tribunal for the *Prætor*, or Judge. The tribunal was decorated with columns; before it stood a bronze statue, and below were temporary dungeons, into which there are small openings through the floor. It is supposed that accused persons were placed in these dungeons, and that orders were communicated, through the holes in the floor, to the officers who had charge of them.

We have now completed a circuit of the Forum, which is the most interesting spot within the walls of the city; and having already made ourselves familiar with the general character of the streets and buildings, we next proceed to the neighborhood of the villa of Diomedes, from which point we may see, most satisfactorily, the subject of our next view,

THE STREET OF THE TOMBS.

The *Strada dei Sepolcri*, or Street of the Tombs, is a part of the Via Domitiana — a branch of the Appian way, the ancient route from Rome, through Naples and Herculaneum, and the principal entrance to Pompeii. For about a furlong from the city, this street is lined upon either side with mausoleums, many of which are very fine. Our view does not include the *Villa of Diomedes*, which lies upon the right, but commences immediately after passing it, exhibiting first, upon the same side of the street, the front of a small enclosure adjoining the villa, used for funeral feasts,

or banquets given in honor of the dead. It is entered by a small square door, and contains a stone *Triclinium*, or couch, arranged for three mattresses, upon each of which a guest reclined at the banquet. In the centre is a pedestal for the table, and at a short distance a small column, upon which was placed, during the feast, the urn containing the ashes of the deceased person in whose honor the entertainment was given. This enclosure is without a roof, and the walls are decorated with bright paintings.

The *Silicernium*, or funeral feast, was very usual among the ancients down to the fourth century, and legacies were occasionally left that such entertainments might be provided annually. The guests always appeared in white. The urn was decorated with garlands, and a laudatory notice of the deceased was pronounced before the banquet.

Upon the other side of the street, the first monuments are those erected to the memory of the family of Diomedes; and thereafter, upon either hand, along the entire route to the city gate, are tombs, cenotaphs, and funeral columns, strangely interspersed with shops and elevated seats, one of which is vaulted over, and painted brilliantly in red, white, blue, and black, with golden arabesques. There is also upon the left side of this street, about half-way to the gate, an *Ustrinum*, or place in which dead bodies were burnt before burial; and, a little further on, an entrance to a villa called that of Cicero.

Many of the tombs are richly ornamented with pilasters, cornices, mouldings, and entablatures, bassi-rilievi, medallions, and statuary; and contain, in funeral chambers, on pedestals and in niches, lamps and lachrymatories, and urns of earth, marble, glass and alabaster; in some of which were found not only the ashes of deceased persons, but water, wine, and oil.

In the distance we see, at the end of this street, the *Herculaneum Gate*, the principal gate of the city. It con-

sisted of a large central, and two small lateral arches. The central arch was 14 feet 7 inches, and the side arches 4 feet 6 inches wide. And in a small niche, without this gate, supposed to have been intended for a sentinel, the skeleton of a soldier, still grasping his lance, was found, with a helmet and other military accoutrements.

The whole number of skeletons discovered in and about Pompeii has not thus far exceeded 300, and these appear to have been mostly adults. They have been found in the streets and private gardens, and in dwelling-houses, shops, and temples. As many as 22 were taken from the villa of Diomedes; in several instances 8 or 10 appear to have perished together. In the Temple of Isis, one of the priests was found grasping an axe, as if he had died in the act of hewing his way through the wall. In the Temple of Jupiter another was discovered, crushed beneath a prostrate column; and in almost every case there have been found with the skeletons of women, costly bracelets, necklaces, and rings of gold.

Between Naples and Pompeii there is now an excellent railroad, and as the cars run at regular intervals during each day, travellers generally visit the latter city by this means.

Another very interesting excursion may be made from Naples by the way of Nocera and Salerno, to the subject of our next view,

THE RUINS OF PAESTUM.

The site of Pæstum is about 50 miles from Naples, upon the gulf of Salerno. It was a Greek city, and its ancient name was *Posidonia*, but beyond this, of its origin nothing is known, and of its history very little; for its ruins were visited, by the Emperor Augustus, as antiquities without date.

They are now approached over a long, low, marshy level, the atmosphere of which, during a large portion of the year, and at all times, except in the middle of the day, is charged with malaria, and perfectly pestilential.

Of the city, but little now remains. There are some portions of the walls which had a circuit of about two miles and a half, and were built of huge blocks of stone, fitted carefully together, 50 feet high, and 20 feet thick, fortified with 8 towers, and entered by 4 gates, one of which, a single arch, with an altitude of 50 feet, is still standing.

Without the walls are the remains of some tombs, which were adorned internally with paintings; and *within*, there are three temples, well preserved; one temple and a theatre scarcely traceable, and an oval amphitheatre, the dimensions of which are 170 by 120 feet. A portion of the pavement of the city may also be seen, which much resembles that of the Appian way.

The three temples, which still stand upon the margin of the sea, form the grandest group of ruins in the world. They are all of Grecian Doric architecture, built of great blocks of a yellow porous stone, evidently consisting of various petrified substances, and having the appearance of cork, and fitted together without cement or fastenings of any sort. Each temple is quadrilateral in form, with two fronts, adorned with fluted columns supporting a massive entablature, and elevated upon a platform approached by three broad steps. The stateliest structure of the three is called the TEMPLE OF NEPTUNE. It is 195 feet 4 inches long, and 78 feet 10 inches broad. Its exterior columns, of which there are 36—6 at each front, and 12 upon either side—are 28 feet 11 inches high, and 6 feet 10 inches in diameter; and above these the entablature rises to a height of 12 feet 2 inches, additionally.

Within the external colonnade, this temple had originally a *cella*, the walls of which have fallen down; and within

the line of these walls a second colonnade, consisting of a double tier of columns, 19 feet 9 inches high, and 4 feet 8 inches thick, divided by an architrave, of which but 8 remain.

On one side of this great temple stands another, called the BASILICA, which is 167 feet 9 inches long, and 80 feet broad. The exterior columns of this temple number 50—9 at each front, and 16 upon each side—each being 21 feet high, and 4 feet 9 inches in diameter. The interior was divided into two equal parts by a row of columns, extending in a direct line from one front to the other, but of these 3 only remain.

On the other side of the Temple of Neptune is another, called the TEMPLE OF CERES, the length of which is 107 feet 9 inches, and the breadth, 47 feet 7 inches. Each front of this Temple is adorned with 6 columns, and each side with 12; there are, therefore, in all, 36; and each is 20 feet 4 inches high, and has a diameter of 4 feet 2 inches.

Between these two Temples lie the remains of the *Temple of Juno*.

In the view which Mr. Waugh has given us, he has presented the ruins by moonlight. In the fore-ground, the Temple of Ceres; immediately beyond it, the Temple of Neptune; and the Basilica in the distance.

Another delightful excursion may be made from Naples, by sea, to

THE AZURE GROTTO OF CAPRI.

CAPRI is situated about 25 miles from Naples, at the entrance of the Bay. It is a beautiful island, of about 9 miles in circumference, anciently called Capreae, from the number of goats found there; and for a series of years, the residence, first, of Augustus, and subsequently of Tiberius.

It was then covered with superb villas, and adorned with numerous splendid palaces; but of its ancient grandeur, scarcely any vestiges remain. It is, however, still a charming spot, with a temperate climate, and superb views — so fascinating, it is said, that an English gentleman who once went to its shores, for a visit of three days, remained for thirty years. It now contains a population of about 7000, residing mostly in two villages, called *Capri* and *Anacapri*, respectively.

The AZURE GROTTA is beneath a huge rock, which rises perpendicularly from the ocean, on the north side of the Island; and the entrance to it is by a natural archway, so contracted, that it can only be passed when the water is perfectly calm. The Grotto is spacious, probably 100 feet in diameter, the depth of the water about 70 feet, and the bottom is covered with white sand. The light, which is reflected from the bottom, through the water, is intensely blue, and imparts the same color to every object above—so that, as the boat rests upon the transparent surface, it seems as if suspended in the azure.

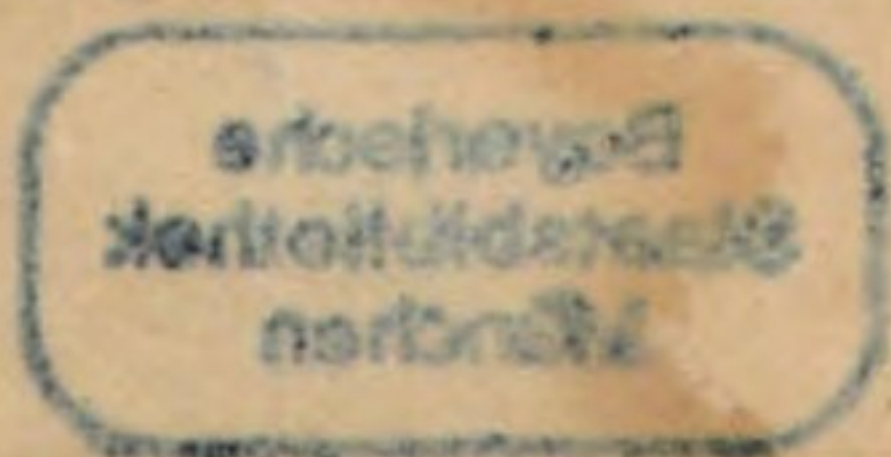
Our view is from the back part of the interior, where two natural arches, rising from an extended base, appear to support the vault.

Our last Neapolitan scene represents an

ERUPTION OF VESUVIUS,

which occurred in the year 1839, and was witnessed by Mr. Waugh, who took a sketch of it at the time. The view is from the beach, at the City of Naples. In the foreground, immediately beyond the shore, lies the Bay, illuminated, on the left, by the flames from the crater, and on the right by the pale light of the moon, which is just rising above the mountain.

In this eruption, a torrent of lava, of great breadth,



poured down the side of the cone, along the Atrio de' Cavalli, in the direction of the Hermitage, descending a ravine beyond, and depositing vast masses of scoriæ along the entire route.

Here we leave Italy, and have, next,

A STORM

upon the ocean, in which is represented a sinking ship. The crew and passengers are seen scattered over the waves, and clinging to fragments of the wreck; but subsequently re-appear, upon a raft, safely approaching the subject of our last view,

THE BAY AND HARBOR OF NEW YORK,

taken from above the BATTERY. On the left lies CASTLE GARDEN, and off the Battery, the CHINESE JUNK, "KEYING," which visited the United States in 1847. In the distance are BROOKLYN, GOVERNOR'S ISLAND, and FORT WILLIAM; and on the right, an EMIGRANT SHIP, discharging, while the wharf, in the fore-ground, is crowded with the passengers, their property, and friends.

THE END.

er-Lehrwesen
Klausur
ingen bei Mainz

Waugh, S. B.

Italia A handbook descriptive of the new series of Italian views. Painted
in 1853, '54, and '55

Philadelphia 1857

Ital. 609 e

urn:nbn:de:bvb:12-bsb10080328-7